KS025

Kid 2TUFF RECORDS

RUDOLPH

THE RED NOSED REINDEER

- COME ALL YE FAITHFUL
- CHRIST IS BORN TODAY
- WHILE SHEPHERDS WATCHED THE FLOCKS
- IN EXCELSIS DEO
- SILENT NIGHT
- THE FIRST NOEL
- JINGLE BELLS
- HARK THE HERALD ANGELS SING
- WE WISH YOU A MERRY CHRISTMAS (Medley)
- OH LITTLE TOWN OF BETHLEHEM
- JOY, JOY, JOY
- WE THREE KINGS OF THE ORIENT
- JOY TO THE WORLD
- OH CHRISTMAS TREE



Kid™ STUFF RECORDS

We have grown up, or so we think, but the songs, rhymes and fairy tales of our childhood are as young as ever. These stories never grow tired because everyday a new generation is enthralled by their magic. Think back to that age of innocence when you memorized the rhymes and sang the songs. Remember your complete involvement as you listened to your favorite tales? Listen to these classics as performed by The Kid Stuff Repertory Company and watch your child enter this special world of make believe.

Three Little Pigs	KS003	Sleeping Beauty	KS015
Alice In Wonderland	KS004	Hansel and Gretel	KS016
Cinderella	KS005	Snow White	KS023
Pinocchio	KS006	Rudolph The Red Nosed Reindeer	KS025
Mother Goose Rhymes	KS007	Jack And The Beanstalk	KS026
Rumpelstiltskin	KS013	My Storytime Record	KS022

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"ME NO NO RIDDEM"

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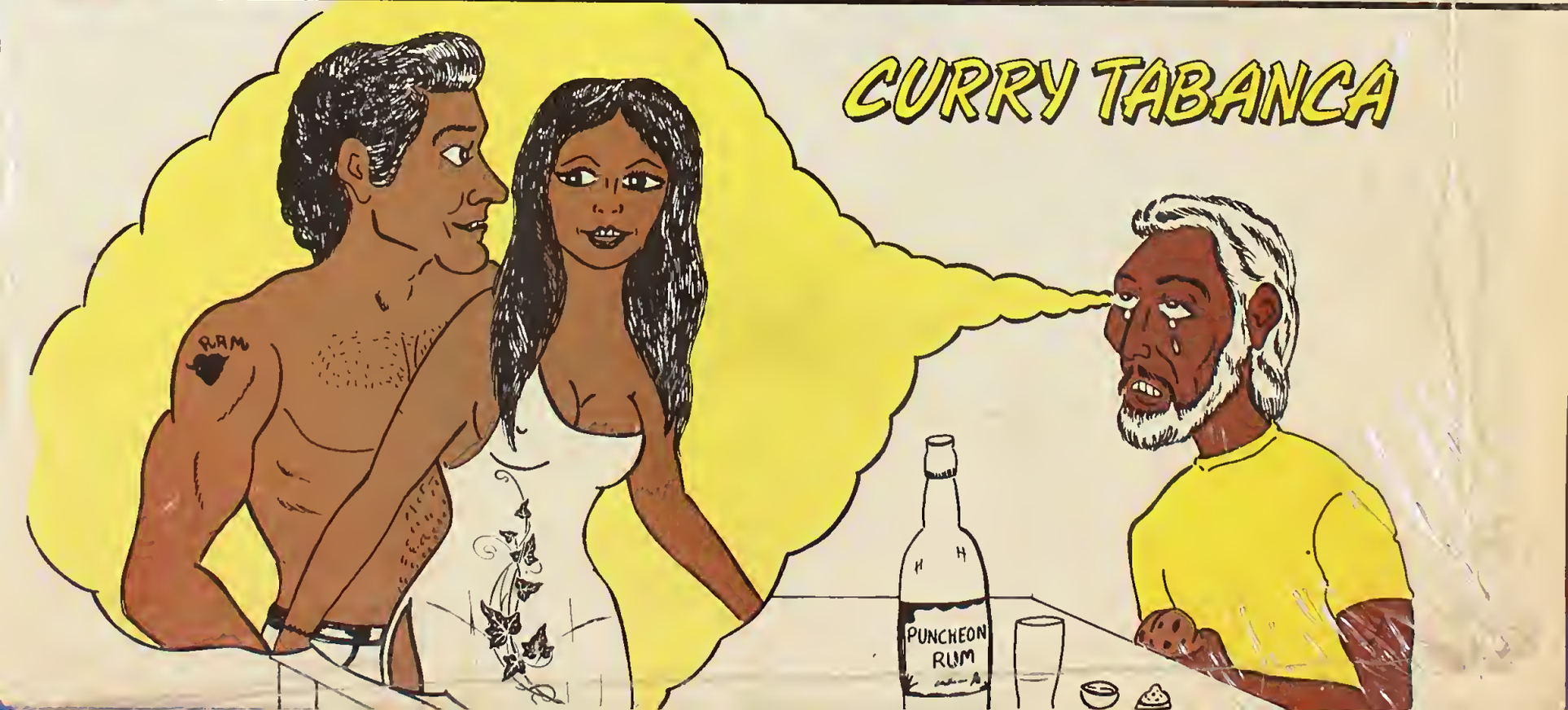


ROHIT Int'l

De Mighty Trini



CURRY TABANCA



De Mighty Trini

SIDE 1	SIDE 2
1. CURRY TABANCA	1. WALKIE TALKIE
	2. CLAUSE FOUR

SUNG BY ROBERT ELIAS (DE MIGHTY TRINI)

ARRANGED BY LESTON PAUL

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GETZ / GILBERTO

STAN GETZ
JOAO GILBERTO
featuring
Antonio Carlos Jobim



Verve

2332 050/SEL-RG 1172

GETZ/GILBERTO

STAN GETZ
JOÃO GILBERTO
featuring
Antonio Carlos Jobim

Recorded March 18 & 19, 1963
in New York City
Recording Engineer: Phil Ramone
Director of Engineering: Val Valentin
Cover Painting by Olga Albizu
Produced by Creed Taylor

side one

THE GIRL FROM IPANEMA *BMI* . . . 5:15
DORALICE *ASCAP* . . . 2:45
P'RA MACHUCAR MEU CORACAO *BMI* . . . 5:07
DESAFINADO *BMI* . . . 4:05

side two

CORCOVADO *BMI* . . . 4:15
SO DANCO SAMBA *BMI* . . . 3:30
O GRANDE AMOR *BMI* . . . 5:25
VIVO SOHANDO *BMI* . . . 2:52

공윤위심의번호 8810-L.6569~76
공부허가번호 88-900



JOAO GILBERTO, with guitar; ANTONIO CARLOS JOBIM, at the piano; and STAN GETZ, playing tenor sax.

Photo by DAVID DREW ZINGG

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YESTERTHOUGHTS
ABSINTHE FRAPPE

CHE GELIDA MANINA
MATTINATA
CELESTE AIDA
O SOLE MIO
VESTE LA GIUBBA

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TMT 7508



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TMT 7513



TST 514
TMT 7514



TST 515
TMT 7515



TST 516
TMT 7516



TST 517
TMT 7517
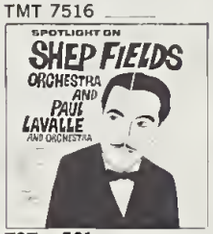


TST 518
TMT 7518



TST 519
TMT 7519



TST 520
TMT 7520



TST 521
TMT 7521



TST 522
TMT 7522



TST 523
TMT 7523



TST 524
TMT 7524



TST 525
TMT 7525



TST 526
TMT 7526



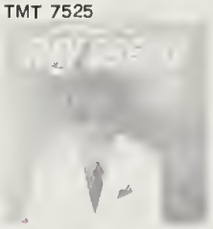
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TMT 7527



TST 528
TMT 7528



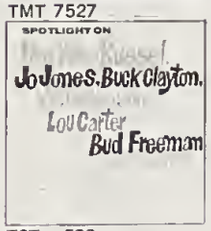
TST 529
TMT 7529



TST 530
TMT 7530



TST 531
TMT 7531



TST 532
TMT 7532

*TMT INDICATES MONAURAL — TST INDICATES STEREO

The sound on this TIARA record is engineered to perfection and is the final product of years of research and development of stereophonic and monophonic recording techniques. All original recordings are made with NEUMANN SM-2 Microphones on AMPEX 350-2 and 300-3 magnetic tape recorders affording a frequency response of from 20 to 20,000 cycles per second. Original master discs are cut with a TELEFUNKEN-DECCA ZS90/45 cutter on a NEUMANN AM 32B lathe using a special amplification system.

All phases of recording, mastering and quality control are under the supervision of Bill Lazerus, Chief Engineer for TIARA RECORDS, in cooperation with AVCO LABS., N.Y. AUDIOTAPE Master-tape Type 2551 M is utilized throughout all phases of recording.

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All TIARA recordings conform to the RIAA playback curve

This record manufactured by Promo Sonic, Inc , 111 No San Vicente Blvd , Beverly Hills, Calif

On Wings of Song



These songs are for seekers, for those who ask
Who am I?
Why am I alive?
What is death?

Here are songs of discovery and inspiration,
songs of peace, of love, and of freedom.

Our teacher, our guide, lives in the Heart.
These songs are messages from the abode of truth in the Heart,
sent to remind and inspire us, like beacons in the dark,
to guide our way home.



SIDE 1:
- NOT MY WILL BUT THINE
- SUN AND THE MOON
- WHO AM I?
- SONG FOR MY GENERATION
- YOU CAN BE AS FREE AS YOU WANT TO BE

SIDE 2:
- SPRING HILL
- TODAY I FEEL
- PEACE BIRD
- WAKE UP CAMBRIDGE
- THANK YOU FRIENDS

Musicians

Robbie Gass - lead vocals, piano, back-up vocals
Prajna Winslow - lead vocals, back-up vocals
Al Shakman - electric and acoustic guitar, bass, shakuhachi
Chaitanya Joren Fishback - hand drums, rhythm instruments
Rudy Grant - trap drums
Sara Benson - flute
Charles Forbes - cello
Steve Maxner - acoustic guitar, banjo on "Spring Hill"

Back-up Vocals
Dale Pfeiffer
Barbara Nieman
Kate Tolbert

Chorus

Andy Bear, Sydney Beaudet, David Braila, Sean Carmody, Jennifer Casselan, Susan Cooper, Sallie Deans, David Doolittle, Judith Epstein-Gass, Deborah Fish, Chaitanya Joren Fishback, David Friedman, Shawna Friedman, Leah Frischer, Phil Gardner, Harrison Gass, Laurie Gass, Robbie Gass, Nancy Hemingway, Terry Hunt, Jai Michael Josefs, Lee Lindemann-Carmody, Karl Lindquist, Beth Montfort, Harry Newell, Oliver Newton, Barbara Nieman, Ken Nieman, Pamela Pacelli, Dale Pfeiffer, Marc Sarkady, Molly Scott, Al Shakman, Carol Stevenson, Talara Sunfall, Kate Tolbert, Bill Torbert, Donna Whitten, Gita Widland, Prajna Winslow

Engineer: Dennis Smyers
Recorded at: Homestead Studio, Cummington, Mass.
Photography: Lee Post
Layout and artwork: Barbara Johnstone, Ann Miller, Judith Epstein-Gass, Beverly Birdsall Cook, Beth Montfort
Special thanks to: David Friedman, Terry Hunt, and all of our community

We dedicate this music to all those who have graced our lives with their love and wisdom.
These songs were written by Robert Goss © copyright 1976.

Available by mail: $7.00 plus $1.00 handling to Spring Hill, Box 124, Ashby, Mass. 01431
Massachusetts residents add 5% sales tax.

On Wings of Song





Spring Hill is a spiritual community. We commit ourselves to the common goal of peace and well being for all people; all living things and for our planet. We are in a personal and collective process of tuning ourselves to become clearer channels for the spirit of love and truth in the universe. From our hilltop center in rural Massachusetts, our work manifests through counseling; teaching; meditation; music and dance; carpentry; and gardening. We are discovering our connectedness to similar groups around the world.

We offer our work to all those seeking inner peace and freedom.

Spring Hill Music has been established to produce and distribute music to inspire and guide us on this journey.

For further information about Spring Hill contact:

Spring Hill
Box 124
Ashby, Mass. 01431
(617) 386-5622

All Songs © Robert Gass 1976

The Wedding Invitation

Vocalists :

Bob Ewing
JoAnn Ewing
Sue Fisher
Lyle Johnson
Sally Johnson
Ron Mathers
Sharon Mathers
Dan Scott

Instrumentalists

Piano: Marybelle Rash
Bass: Gregg Steward
Guitar: Rick Young
Percussion: Dave Gauthier
Organ: David Vaughn
Fender Rhodes: David Vaughn
Flute: Becky Vaughn

Side-1

1. Wedding Invitation -M. Rash
2. Warm Family Feeling -Jerry Nelson -Dimension Music
3. I've Never Seen The Righteous Forsaken -Archie Dennis, Jr. - Manna Music Inc.
4. Rise And Be Healed - Milton Bourgeois - BMI
5. Jesus, He Means All The World To Me -L. Wolfe- Lanny Wolfe Music
6. Jesus, We Just Want To Thank You - William J. & Gloria Gaither Gaither Music - ASCAP

Production

Recorded at Rex Recording Co. Portland, Oregon
Mixed at Ripcord Studios, Vancouver, Washington
Recording and Remix Engineer: Stephen Huegli
Cover Design: Jerry Werner - JoAnn Ewing
Coordinator, Joyful Sound: Marybelle Rash

Side 2

1. Your First Love - M. Rash
2. Day of Favor - M. Rash
3. Between The Cross and Heaven - William J. & Gloria Gaither - Gaither Music - ASCAP
4. Rise Again - Dallas Holm - Dimension Music
5. Redeeming Love - William J. and Gloria Gaither - Gaither Music - ASCAP
6. Come unto Jesus - Dallas Holm - Dimension Music



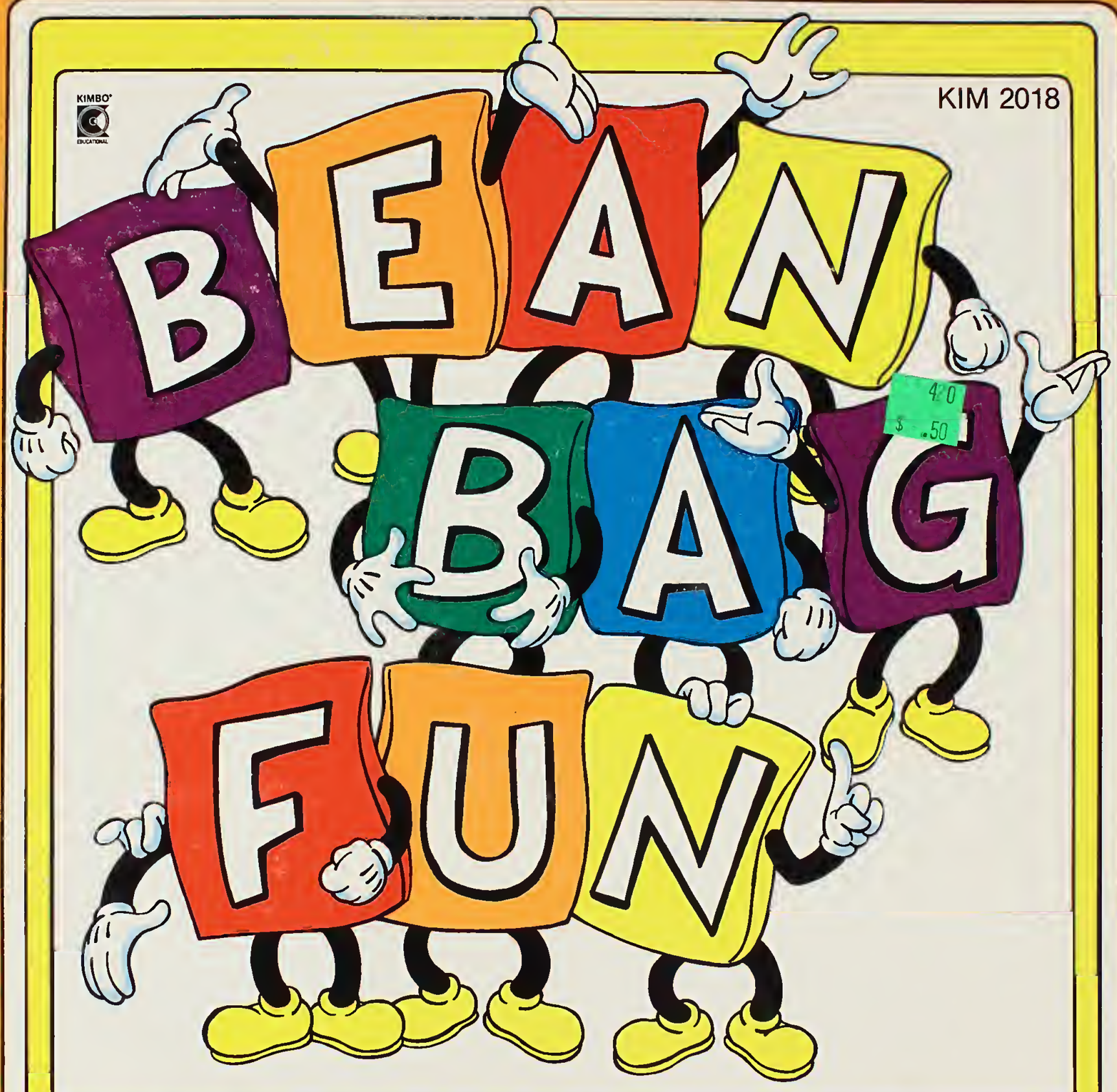









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By Laura Johnson and Diane Waldron

BEAN BAG FUN

TEACHING TOOLS
$10.50
SCHOOL SUPPLIES

KIM 2018

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Side A of the album has instrumentation, lyrics and vocal instructions for the activities. Side B of the album contains instrumentals only, allowing teachers to adapt the additional activities outlined in the manual or develop their own.

About The Authors

LAURA JOHNSON received a degree in education from Northwestern University. She used her background in early childhood and elementary education to create filmstrips, elementary skill-books preschool materials and musical activity records.

DIANE WALDRON received a M.Ed. in Special Education from Boston College. She has a diversified background as a classroom teacher. Diane has taught Special Education at all elementary levels and is currently a learning disabilities specialist at Bradford College, Haverhill, Massachusetts.

CONTENTS

SIDE A — Vocal and Music

1. Bean Bag Kick Line
   Eye Hand/Eye Foot Coordination
2. Tom Tom Bean Bag
   Left/Right Discrimination — Crossing The Midline
3. Bean Bag Carousel
   Individual Toss and Catch
4. On The March
   Balance, Body Identification
5. Beanie's Song
   Partner Toss and Catch
6. Musical Bean Bags
   Passing Game (Fast and Slow)

SIDE B — Music Only

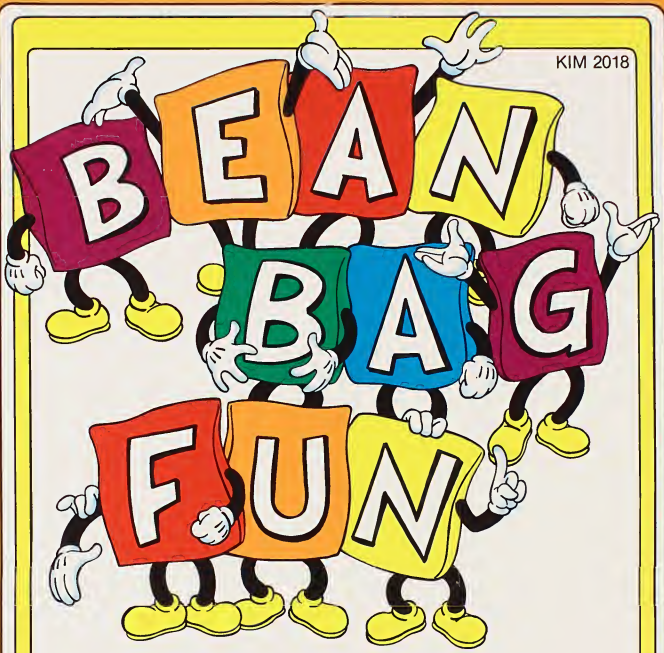
CREDITS

Created by ..... Laura Johnson, Diane Waldron
Music Written and Conducted by ..... Dennis Buck
Narrated by ..... Norm Michaels
Vocalists ..... Janice Hardgrove, Norm Michaels, Doris Eugenio
Copyist ..... John Franceschina
Recorded at ..... Master Sound Productions, Inc., Franklin Square, New York
Engineered by ..... David Brody
Cover Design and Manual Artwork by ..... William Robert Laird
Printed at ..... Michael Graphics, Inc
Production Coordinators ..... Amy Laufer, James Kimble
Produced by ..... Robert Kimble

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By Laura Johnson and Diane Waldron

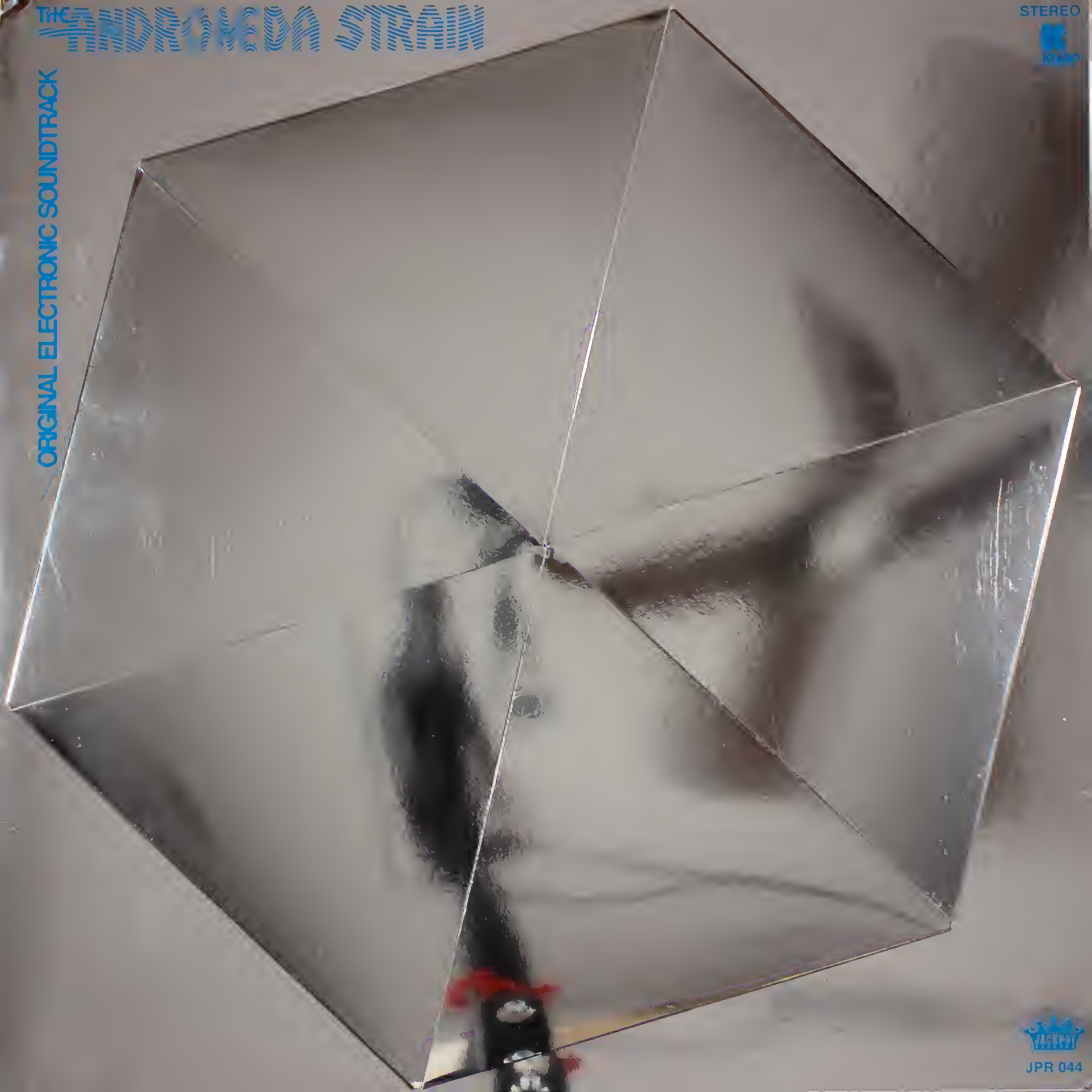


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ORIGINAL ELECTRONIC SOUNDTRACK

STEREO



JACKPOT

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COMPOSED BY GIL MELLÉ

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THE BEST OF

THE FIVE KEYS



Long playing Full fidelity

VOL. 3

THE BEST OF

THE FIVE KEYS



SIDE ONE

1—YEARNING
(Maryland Pierce)

2—WILL MY HEART STAND A CHANCE
(Dickie Smith)

3—WHEN YOU'RE GONE
(Rudy West)

4—WHITE CLIFFS OF DOVER
(Burton-Kent)

5—I DON'T STAND A GHOST OF A CHANCE
(Young-Crosby-Washington)

6—HUCKLE BUCK WITH JIMMY
(The Five Keys)

7—I'LL ALWAYS BE IN LOVE WITH YOU
(Green-Stept)



SIDE TWO

1—IF YOU ONLY KNOW
(Leslie-Smith)

2—SERVE ANOTHER ROUND
(Rudolph Toombs)

3—DARLING
(Rudy West)

4—GOIN' DOWNTOWN
(The Five Keys)

5—DO I NEED YOU
(Arnheim-West-Lyman)

6—CAN'T KEEP FROM CRYING
(West-Smith)

7—ROCKING CRYING BLUES
(Rudolph Toombs)

VOL. 3

DS 7704 STEREO

12 original artist hits

PLEASE LOVE ME | B. B. King
MARY LOU | Young Jessie
STRANDED IN THE JUNGLE | The Cadets
BLOW JOE BLOW | Joe Houston
NO MORE DOGGIN | Roscoe Gordon
TICK TOCK | Marvin & Johnny
GOODNIGHT MY LOVE | Jesse Belvin
WHY DON'T YOU WRITE ME | The Jacks
DANCE WITH ME HENRY | Etta James
OOP SHOOP | The Queens
DON'T FEEL SORRY FOR ME | Jimmy Beasley
EDDIE MY LOVE | Teen Queens

VOLUME ONE

7701 THE EXCITING JIMMY SMITH w/ DON GARDNER TRIO

7702 BETTY EVERETT & THE IMPRESSIONS

7703 A HEART FULL OF BLUES – B B. KING

7704 ORIGINAL ARTIST HITS VOL. I

7705 EASY LISTENING BLUES – B.B. KING

7706 ORIGINAL ARTIST HITS VOL. II

7707 THE HAWK SWINGS – COLEMAN HAWKINS

770B BLUES FOR ME – B B. KING

7709 GROOVIN' WITH GETZ

7710 DRIFTIN' THRU THE BLUES – JOHN LEE HOOKER

7711 I LOVE YOU SO – B.B. KING

7712 ETTA JAMES SINGS

7713 LIGHTNING HOPKINS SINGS THE BLUES

7714 THE SOUL OF B.B. KING

771S A SPOONFULL OF BLUES – JIMMY WITHERSPOON

7716 THE BLUES IN MY HEART, THE RHYTHM IN MY SOUL – ELMORE JAMES

7717 BIG CITY BLUES – HOWLING WOLF

7718 THE BEST OF THE BIGGEST – VARIOUS ARTISTS

7719 MY ROCKIN' SOUL – JIMMY McCRACKLIN

7720 BUT NOT FORGOTTEN – JESSE BELVIN

7721 SWING LOW SWEET CHARIOT – B.B. KING

7722 SHADES OF GRAY – WARDELL GRAY

7723 LITTLE RICHARD SINGS SPIRITUALS

7724 MY KIND OF BLUES – B.B. KING

7725 THE BLUES – JOHN LEE HOOKER

7726 SINGING THE BLUES – B.B. KING

7727 THE BEST OF ETTA JAMES

7728 THE GREAT B B. KING

7729 FOLK BLUES – JOHN LEE HOOKER

7730 KING OF THE BLUES – B.B. KING

7731 THE GREAT BLUES SOUND OF JOHN LEE HOOKER

7732 THE BLUES – B.B. KING

7733 ROCK ME BABY – B.B. KING

7734 LET ME LOVE YOU – B.B. KING

773S IKE & TINA TURNER REVUE LIVE

7736 LIVE! B B. KING ON STAGE

7737 SOUL – LOWELL FULSOM

773B PURE SOUL – B.B. KING, LOWELL FULSOM, ELMORE JAMES, Z Z. HILL, LITTLE RICHARD, VERNON & JEWELL

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7746 ORIGINAL FOLK BLUES – JOHN LEE HOOKER

7747 ORIGINAL FOLK BLUES – HOWLING WOLF

774B 20 GREATEST BLUES HITS – ORIGINAL ARTISTS

7749 A WHOLE LOT OF SOUL – Z Z. HILL

77S0 BOSS OF THE BLUES – B.B. KING

77S1 20 SUPER RHYTHM & BLUES HITS VOL. 2 ORIGINAL ARTISTS

7752 LOWELL FULSOM NOW

7753 COLD SHOT – JOHNNY OTIS

77S4 UNDERGROUND BLUES

77S5 IKE & TINA TURNER'S FESTIVAL OF LIVE PERFORMANCES

77S6 THE INCREDIBLE SOUL OF B.B. KING

77S7 PRESTON LOVE'S OMAHA BAR-B-O SHUGGIE OTIS ON GUITAR

77SB THE SOUL OF TOMMY YOUNGBLOOD

7759 BIG JOE TURNER TURNS ON THE BLUES

7760 WEST VIRGINIA SLIM ELECTRIC BLUES BAND

7761 ROCK AND ROLL FESTIVAL VOL. 1

7762 GET IT ON – PACIFIC GAS & ELECTRIC

7763 TURN ON WITH B B. KING

7764 GUITAR SLIM GREEN'S STONE DOWN BLUES - (WITH JOHNNY & SHUGGIE OTIS)

776S PLEASE, PLEASE, PLEASE – THE IKE & TINA TURNER REVUE, LIVE

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7767 ROOTS OF ROCK, VOL 1 - THE GREAT ROY MILTON

776B LET'S GO GET STONED – LOWELL FULSOM

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7770 Z.Z. HILL'S GREATEST HITS – DUES PAID IN FULL

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7774 ALL NIGHT LONG – JOE HOUSTON

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7781 ORIGINAL FOLK BLUES / BLUES FROM THE DEEP SOUTH

7782 ORIGINAL FOLK BLUES / TEXAS BLUES

7783 ORIGINAL FOLK BLUES / DETROIT BLUES

7784 ORIGINAL FOLK BLUES / ARKANSAS BLUES

778S ORIGINAL FOLK BLUES / LIGHTNING HOPKINS – A LEGEND IN HIS OWN TIME

7786 ORIGINAL FOLK BLUES / MISSISSIPPI BLUES

7787 ORIGINAL FOLK BLUES / THE RESURRECTION OF ELMORE JAMES

778B ORIGINAL FOLK BLUES / B B. KING, 1949-1950

7789 ORIGINAL FOLK BLUES / WEST COAST BLUES

7790 STILL BOSS OF THE BLUES – JOE TURNER

7791 LITTLE RICHARD, RIGHT NOW

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MELODIAS INMORTALES PARA LA JUVENTUD

UA LATINO

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STEREO LS 61020
HIGH FIDELITY L 31020

AL ZEPPY—MELODIAS INMORTALES PARA LA JUVENTUD

The music business would not be the exciting business it is today without recording artists like Al Zeppy. His excellent singing and his personal enthusiasm have resulted in a meteoric rise to fame for the young vibrant Venezuelan whom all Puerto Ricans learned to love almost overnight. With his first album barely in the stores, Zeppy burst spectacularly to the top of the charts with four records simultaneously in the "top ten."

In his new album, Zeppy has recorded ten musical themes of permanence—songs that have been hits for over 100 years. With casual ease Zeppy bridges the generation gap making truly classical music really popular. His contemporary interpretation translates the immortal melodies of the greatest 19th century Romantic composers into a sound for today's generation.

Recording with the traditional Baroque instruments of that period—harpsichord, string quartet, flute and clarinet—the arrangements include a contemporary drummer and three guitars. Singing special Spanish lyrics by a favorite Puerto Rican writer, Zeppy's pop renditions transform the songs into a new dimension not imagined even by their composers: Rachmaninoff, Debussy, Tchaikovsky . . .

But if this can be called chamber music, you'd better roll up the rug because Zeppy really makes Baroque mean dancing! It's Beethoven for teeny-boppers and a fugue to frug to! This album will have people shouting; "Have you heard Zeppy's newest record with that catchy tune by Chopin?'

El mundo musical no seria el estimulante negocio que es hoy si no hubiese artistas de grabación como Al Zeppy. Su excelente voz y su magnetismo personal han impulsado en su meteórico ascenso a la fama a este vibrante joven venezolano a quien toda Puerto Rico aprendió a querer casi de la noche a la mañana. Apenas había llegado su primer disco al mercado, Zeppy ascendió espectacularmente a la cima con cuatro discos simultáneamente entre los primeros diez.

En su último álbum Zeppy ha grabado diez temas musicales de permanencia—canciones que han sido populares por más de un siglo. Con pasmosa facilidad Zeppy parece sobreponerse al tiempo y hace de la música clásica música auténticamente popular. Su moderna interpretación traduce las inmortales melodías de los más grandes compositores románticos en arte para la generación actual.

Grabando con los instrumentos barrocos tradicionales de la época—clavicordio, cuarteto de cuerdas, flauta, clarinete—el arreglo incluye un redoblante contemporáneo y tres guitarras. Cantando letra en español, escrita especialmente por destacado un escritor puertorriqueño, la ejecución popular por Zeppy pone una nueva dimensión en las canciones que ni sus propios compositores habrian imaginado: Rachmaninoff, Debussy, Tschaikovsky . . .

Pero si esto puede calificarse de música de cámara, prepárese para una grata sorpresa, porque Zeppy ha dado un giro completamente moderno a lo barroco. ¡Es Beethoven para la juventud y una invitación al "frug" también! Este álbum hará que la gente clame: "¿Han oido el último disco de Zeppy con esa contagiosa cadencia de Chopin?".

Produced by: Leroy Holmes
Recording and mixing engineer: Eddie Smith
Recorded in New York City at Mayfair Recording Studios

Producida por: LeRoy Holmes
Ingeniero de grabacion y sonido: Eddie Smith
Grabada en Ciudad de Nueva York en Mayfair Recording Studios

SIDE ONE

1. **AMOR PARA DOS**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:00
2. **ANOCHE**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP . . . 2:25
3. **TE ADIVINE**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP . . . 2:24
4. **CUANDA LA LUNA CANTO**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:15
5. **POR SIEMPRE**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP . . . 1:52

SIDE TWO

1. **MAGIOOS MOMENTOS**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP . . . 1:58
2. **CUANDO**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP . . . 2:04
3. **NUESTRO AMOR**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP . . . 2:05
4. **DIVINA ILUSION**
(E. Quesada) PEER INTERNATIONAL CORPORATION/BMI . . 2:45
5. **VERDADERO AMOR**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP . . . 2:52

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TAKOMA
C-1020
STEREO



THE NEW POSSIBILITY:

JOHN FAHEY'S GUITAR SOLI CHRISTMAS ALBUM



SIDE ONE

1. JOY TO THE WORLD *(George F. Handel)* 1:52
2. WHAT CHILD IS THIS? *(Traditional)* 3:02
3. MEDLEY: HARK, THE HERALD ANGELS SING *(Mendelssohn, adapted)*
   O COME ALL YE FAITHFUL *(Traditional)* 3:10
4. AULD LANG SYNE *(Traditional)* 2:01
5. THE BELLS OF ST. MARY'S *(Adams)* 2:10
6. GOOD KING WENCESLAS *(Traditional)* 1:10
7. WE THREE KINGS OF ORIENT ARE *(J. H. Hopkins, Jr.)* 1:50
8. GOD REST YE MERRY GENTLEMEN FANTASY *(Traditional-Fahey)* 3:00

SIDE TWO

1. THE FIRST NOEL *(Traditional)* 2:12
2. CHRIST'S SAINTS OF GOD FANTASY *(Hopkins-Fahey)* 10:12
3. IT CAME UPON A MIDNIGHT CLEAR *(R. S. Willis)* 1:28
4. GO I WILL SEND THEE *(Traditional Negro Christmas Spiritual)* 3:00
5. LO HOW A ROSE E'ER BLOOMING *(Praetorius)* 3:45
6. SILENT NIGHT, HOLY NIGHT *(Franz Gruber)* 1:14

Designed By Tom Weller/Joyful Wisdom Enterprises



Ring Out, Solstice Bells · March, the Mad Scientist
Christmas Song · Pan Dance

Special Issue To Commemorate Christmas 1976
This Record is for Radio Use Only and is not available commercially

CHS 3 PDJ

Side One

Ring Out, Solstice Bells

Ian Anderson-vocal, accoustic guitar & flute Barriemore Barlow-percussion Martin Barre-guitar
John Evans-piano John Glascock-bass & vocal David Palmer-synthesizer & vocal.

March, the Mad Scientist

Ian Anderson-vocal, accoustic guitar & electric piano Jeffrey Hammond-Hammond-string bass.

Side Two

Christmas Song

Ian Anderson-mandolin, vocal & whistle Clive Bunker-drums Glenn Cornick-bass
David Palmer arranged for and conducted the string quartet.

Pan Dance

(Instrumental)
Ian Anderson-flute Barriemore Barlow-Percussion Martin Barre-guitar John Evans-keyboards
Jeffrey Hammond-Hammond-bass Rita, Liz & Helen-violins Cathy-Cello.

All compositions by Ian Anderson
Produced by Ian Anderson
(Christmas Song co-produced by Terry Ellis)
Cover illustration by Paul Ellis

The Winter Solstice falls on December 22nd and is the shortest day of the year. Originally it was celebrated as a pagan festival. With the advent of Christianity it was adopted to celebrate the Birth of Christ or Christmas as it later became commonly known. Perhaps there are those today who acknowledge the origin of the Christmas Festival?

Chrysalis

Chrysalis Records 9255 Sunset Blvd [illegible] California 90069 Made in U.S.A.
[illegible] and subject to criminal prosecution

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THE Shadow

ORIGINAL RADIO BROADCASTS

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A George Garabedian Production

MARK 56 RECORDS

ORIGINAL RADIO BROADCASTS

The Golden Age of Radio

It began with a crude coil of wire and a crystal, together with an earphone, and ended with a sophisticated piece of equipment requiring the patience of Job to operate. It was called Radio.

By 1939, some 28 million families were listening to the magic sound which was projected through the air waves into the living rooms all across America.

The only true dimension which radio had was sound. It was the listener who added the color, the excitement, the life, and the imagination. Radio became the "Theatre of the Mind."

Radio was believable.

The characters and the situations became convincing illusions in the minds of the listeners, and there was no limit of how far "out" the audience could let itself go.

One night in 1938, Orson Welles staged an invasion from Mars which created a wave of mass hysteria, seizing thousands of radio listeners. Dramatizing H. G. Welles' "The War of the Worlds," thousands were led to believe that an interplanetary conflict had actually started with the invasion by Martians — spreading death and destruction in both New Jersey and New York. This broadcast disrupted households, interrupted religious services, created traffic jams, and clogged communication systems. Orson Welles, long known as "THE SHADOW," had already given "the creeps" to countless child listeners. This time a score of adults required medical treatment for shock and hysteria.

The radio listener's mind did the work for him. All he needed to do was set his radio dial, sit back, and listen.

From the city slums to the backwoods country, rode a familiar figure known as the LONE RANGER. SERGEANT PRESTON plied his way across the Yukon Territory, while THE SHADOW, SUPERMAN, and DICK TRACY fought their way through adventure after adventure.

Imagine the LONE RANGER and his faithful Indian companion, Tonto, trapped in an Indian camp.

SERGEANT PRESTON and his wonder dog, Yukon King, more than once found themselves faced with death at the hands of some unscrupulous criminal of the north country.

There was a time when Lamont Cranston known to many as THE SHADOW, was found out by a woman, and SUPERMAN found himself facing enemies who used "Kryptonite" — the one thing SUPERMAN could not fight. While all this was going on, DICK TRACY and his side-kick, Tess Trueheart, fought their way through the cities chasing after such criminals as The Mole.

What kid never experienced the long, agonizing "allow three weeks for delivery" wait for his magic decoder, which was used for the daily clues given at the end of the radio broadcast? What about the box tops and 25¢ for that prized "official badge" which allowed one to join the club and receive all of the privileges which went with it?

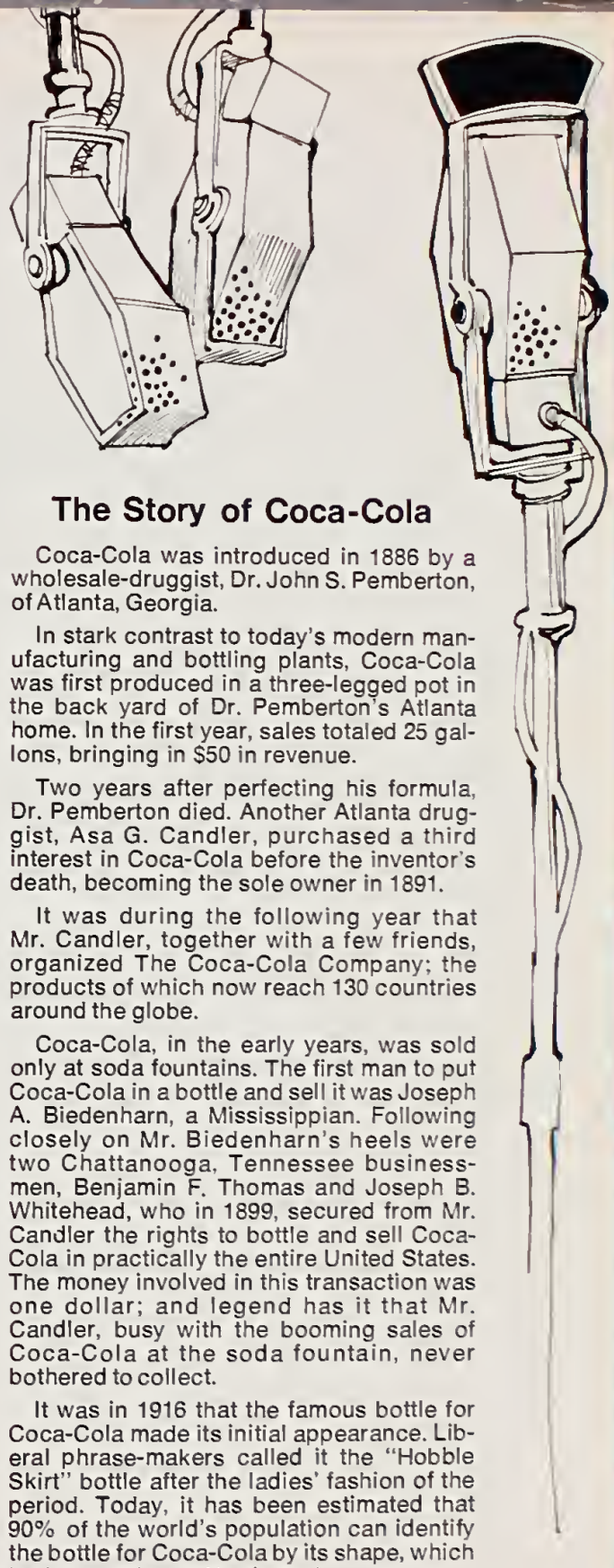
Even though television has taken over the responsibilities of amusing the vast audiences with its brilliant colored pictures, radio still lives today in the minds of those persons who remember the call of "Hi-yo Silver!!!! A fiery horse with the speed of light, a cloud of dust and a hearty hi-yo Silver. THE LONE RANGER!"

"Who knows what evil lurks in the hearts of men? THE SHADOW knows!"

"This is DICK TRACY on the case of 'The Broken Record.' Stand by for action!"

"Look! Up in the sky! It's a bird! It's a plane! It's SUPERMAN!"

This long playback album embraces a complete radio broadcast as originally heard during the Golden Age of Radio. For those of you who have heard it before — pleasant memories! For those of you who are hearing it for the first time — now you are listening to RADIO!



The Story of Coca-Cola

Coca-Cola was introduced in 1886 by a wholesale-druggist, Dr. John S. Pemberton, of Atlanta, Georgia.

In stark contrast to today's modern manufacturing and bottling plants, Coca-Cola was first produced in a three-legged pot in the back yard of Dr. Pemberton's Atlanta home. In the first year, sales totaled 25 gallons, bringing in $50 in revenue.

Two years after perfecting his formula, Dr. Pemberton died. Another Atlanta druggist, Asa G. Candler, purchased a third interest in Coca-Cola before the inventor's death, becoming the sole owner in 1891.

It was during the following year that Mr. Candler, together with a few friends, organized The Coca-Cola Company; the products of which now reach 130 countries around the globe.

Coca-Cola, in the early years, was sold only at soda fountains. The first man to put Coca-Cola in a bottle and sell it was Joseph A. Biedenharn, a Mississippian. Following closely on Mr. Biedenharn's heels were two Chattanooga, Tennessee businessmen, Benjamin F. Thomas and Joseph B. Whitehead, who in 1899, secured from Mr. Candler the rights to bottle and sell Coca-Cola in practically the entire United States. The money involved in this transaction was one dollar; and legend has it that Mr. Candler, busy with the booming sales of Coca-Cola at the soda fountain, never bothered to collect.

It was in 1916 that the famous bottle for Coca-Cola made its initial appearance. Liberal phrase-makers called it the "Hobble Skirt" bottle after the ladies' fashion of the period. Today, it has been estimated that 90% of the world's population can identify the bottle for Coca-Cola by its shape, which is also a registered trademark.

* MARK 56 RECORDS

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feel so different
I am stretched on your grave
three babies
the emperor's new clothes
black boys on mopeds

nothing compares 2U ††
Jump in the river*
you cause as much sorrow
the last day of our Acquaintance
I do not want what I haven't got

Produced by Sinéad except ††
Produced by Sinéad & Nellee Hooper

ensign

Chrysalis.

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feel so different
(o' connor)

I am not like I was before
I thought that nothing would change me
I was not listening anymore
Still you continued to affect me.

I was not thinking anymore
although I said I still was
I'd said " I don't want anymore"
because of bad experience

but now I feel so different
I feel so different
I feel so different

I have not seen freedom before
and I did not expect to
don't let me forget now I'm here
help me to help you to behold you

I started off with many friends
and we spent a long time talking
I thought they meant every word they said
but like everyone else they were stalling

and now they seem so different
they seem so different
they seem so different

I should have hatred for you
but I do not have any
and I have always loved you
oh you have taught me plenty

the whole time I'd never seen
all you had spread before me
the whole time I'd never seen
that all I need was inside me

now I feel so different
I feel so different
I feel so different.

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strings arranged + directed by Nick Ingman.

I am Stretched on your grave
(King/F.O'Connor)

arranged by Sinéad, Chris and John.

I am stretched on your grave
and will lie there forever
If your hands were in mine
I'd be sure we'd not sever
my apple tree my brightness
it's time we were together
for I smell of the earth
and am worn by the weather

When my family thinks
that I'm safe in my bed
from night until morning
I am streched at your head
calling out to the air
with tears hot and wild
my grief for the girl
that I loved as a child

do you remember
the night we were lost
in the shade of the blackthorn
and the chill of the frost
thanks be to Jesus
we did what was right
and your maidenhead still
is your pillar of light

the priests and the friars
approach me in dread
because I still love you
my love and you're dead
I still would be your shelter
through rain and through storm
and with you in your cold grave
I cannot sleep warm

So I'm stretched on your grave
and will lie there forever
If your hands were in mine
I'd be sure we'd not sever
my apple tree my brightness
it's time we were together
for I smell of the earth
and am worn by the weather.

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vocal melody written by phillip king
Fiddle - steve wickham

three babies
(o' connor)

each of these
my three babies
I will carry with me
for myself
I ask no one else will be
mother to these three
and of course
I'm like a wild horse
but there's no other way I could be
water + feed
are not foods that I need
for the thing that I've chosen to be

in my soul
my blood + my bones
I have wrapped your cold bodies around me
the face on you
the smell of you
will always be with me

each of these
my three babies
I was not willing to leave
though I tried
I blasphemed + denied
I know they will be returned to me
each of these
my babies
have brought you closer to me
no longer mad like a horse
I'm still wild but not lost
from the thing that I've chosen to be

and it's 'cos you've thrilled me
silenced me
stilled me
proved things I never believed
the face on you
the smell of you
will always be with me
(repeat 1st verse)

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acoustic guitar, keyboards + Percussion - Sinéad
strings arranged by Sinéad + Directed by Nick Ingman.

the emperor's new clothes
(o' connor)

It seems like years since you held the baby
while I wrecked the bedroom
you said it was dangerous after Sunday
and I knew you loved me
he thinks I just became famous
and that's what messed me up
but he's wrong
how could I possibly know what I want
when I was only twenty-one?
and there's millions of people
to offer advice and say how I should be
but they're twisted
and they will never be any influence on me
but you will always be
you will always be

If I treated you mean
I really didn't mean to
but you know how it is
and how a pregnancy can change you

I see plenty of clothes that I like
but I won't go anywhere nice for a while
all I want to do is just sit here
and write it all down and rest for a while
I can't bear to be in another city
one where you are not
I would return to nothing without you
if I'm your girlfriend or not
maybe I was mean
but I really don't think so
you asked if I'm scared
and I said so

everyone can see whats going on
they laugh 'cos they know they're untouchable
not because what I said was wrong
whatever it may bring
I will have my own policies
I will sleep with a clear conscience
I will sleep in peace

maybe it sounds mean
but I really don't think so
you asked for the truth and I told you

through they're own words
they will be exposed
they've got a severe case of
the emperors new clothes.

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Drums - John Reynolds
Bass - Andy Rourke
Electric guitar - Marco Pirroni
accoustic guitar - Sinéad

black boys on mopeds†
(o' connor)

margret thatcher on t.v.
shocked by the deaths that took place in Bejing
it seems strange that she should be offended
the same orders are given by her

I've said this before now
you said I was childish + you'll say it now
'remember what I told you
if they hated me they will hate you'

England's not the mythical land of madame george + roses
it's the home of police who kill black boys on mopeds
and I love my boy + that's why I'm leaving
I don't want him to be aware that there's
any such thing as grieving

young mother down at Smithfield
5am looking for food for her kids
in her arms she holds three cold babies
and the first word that they learned was 'Please'

these are dangerous days
to say what you feel is to dig your own grave
'remember what I told you
if you were of the world they would love you'

England's not the mythical land of madame george + roses
it's the home of Police who kill black boys on mopeds
and I love my boy + that's why I'm leaving
I don't want him to be aware that there's
any such thing as grieving.

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† Arranged by Sinéad + Karl Wallinger
accoustic guitar - Sinéad

FI 21759

nothing compares 2 U
(Prince)

It's been seven hours + fifteen days
Since U took your love away
I go out every night + sleep all day
Since U took your love away
Since U been gone I can do whatever I want
I can see whomever I choose
I can eat my dinner in a fancy restaurant
but nothing
I said nothing can take away these blues,
'cos nothing compares
nothing compares 2 U

It's been so lonely without U here
Like a bird without a song
nothing can stop these lonely tears from falling
tell me baby where did I go wrong
I could put my arms around every boy I see
but they'd only remind me of you
I went to the doctor Guess what he told me
Guess what he told me
he said Girl U better have fun
no matter what U do
but he's a fool
'cos nothing compares
nothing compares 2 U

all the flowers that U planted mama
in the back yard
all died when U went away
I know that living with U baby was Sometimes hard
but I'm willing to give it another try
'cos nothing compares
nothing compares 2 U

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Jump in the river *
(o'connor/Pirroni)

the phone calls
always left me unsure
they'd never say things of they're own accord
I am preoccupied
I can't get them out of my mind
they are terrified

and if you said Jump in the river I would
because it would probably be a good idea
you're not supposed to be here at all
it's all been a gorgeous mistake
Sick one or clean one
the best one
that God ever made

When I kissed you
you didn't mind
I thought I tasted of too many cigarettes
but you tasted like wine
and I'm not going to change my mind
just because of what they said
the worm has laid eggs in their hearts
but not in my head

(chorus)

There's been day's like this before you know
and I liked it all
like the times we did it so hard
there was blood on the wall

and if you said Jump in the river I would
because it would probably be a good idea

©1990 by Dizzy Heights Music Pub Ltd / Chrysalis Music/ Colgems EMI Music Inc

drum programming, electric guitar, keyboards - Sinéad

Bass, accoustic guitar - Andy Rourke

thanks to
the Roach family
Elaine Schock, Karen Brown, Steve Wickham,
all my family.
Marco, Andy, Dave, Karl, Christian, Joseph
Pat Savage, Nikki Whelan, John Maybury,
Gerry Stafford, Alan McDonald, Baillie Walsh,
John Kennedy, Derry Film + Video, facktha,
Nigel + Chris, Doreen, Carol, Paul Conroy, B P fallon.
mike Bone, Steve Horse, Gota
Ciara O'Flanagan, Kevin Moore, Christophe magny,
Steve Fargnoli, M C Lyte, Jamestad, Bill Coleman, Sean Devitt
The Stud Bros. Liam M'Kay, Al Catturnach, Agnes Garland,
teena Piggott, the Johnson family, the First Priority Crew,
M C Duke, Michie Mee, Christy, Val, Juno, Andy, Padraic,
Ina Maiboch, winnie, Barbara Skydell, frank Barcelana,
the Pogues, Dominique Le Rigoleur, Eamann McCann, Legs McNeil,
John Richmond, Dave Stewart, Robbie + fee + Scarlett,
Shane Lanigan, NSO, Leroy + the dread broadcasting company



God's place is the world
but the world is not God's place

you cause as much Sorrow
(O'Connor)

I'm full of good intentions
like I never was before
it's too late for prevention
but I don't think it's too late for the

So you call in your minions
See what you can find
night time or morning
these hands are sticky but I don't mind

Why must you always be around?
Why can't you just leave it be?
it's done nothing so far but destroy my life
you cause as much Sorrow dead
as you did when you were alive

I never said I was tough
that was everyone else
So you're a fool to attack me
for the image that you built yourself

It just Sounds more vicious
than I actually mean
I really am Soft + tender + Sweet

Why must you always be around?
Why can't you just leave me be?
you've done nothing safar but destroy my life
you cause as much Sorrow dead
as you did when you were alive

(Repeat)

©1990 by Dizzy Heights Music Pub Ltd / Chrysalis Songs

accoustic guitar + Piano - Dave munday
bass - Andy Rourke
Drums - John Reynolds

the last day of our Acquaintance
(O'connor)

This is the last day of our acquaintance
I will meet you later in Somebody's office
I'll talk but you won't listen to me
I know what your answer will be

I know you don't love me any more
you used to hold my hand when the plane took off
two years ago there just Seemed So much more
and I don't know what happened to our love

todays the day
our friendship has been stale
and we will meet later to finalise the details
two years ago the seed was planted
and since then you have taken me for granted

but this is the last day of our acquaintance
I will meet you later in Somebody's office
I'll talk but you won't listen to me
I know your answer already (Repeat)

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accoustic guitar - Sinéad
bass - Jah Wobble
drums - John Reynolds

I do not want what I haven't got
(O'connor)

I'm walking through the desert
and I am not frightened although it's hot
I have all that I requested
and I do not want what I haven't got

I have learned this from my mother
See how happy She has made me
I will take this road much further
though I know not where it takes me

I have water for my Journey
I have bread + I have wine
no longer will I be hungry
for the bread of life is mine

I saw a navy blue bird
flying way above the Sea
I walked on + I learned later
that this navy blue bird was me

I returned a paler blue bird
and this is the advice they gave me
"you must not try to be too pure
you must fly closer to the Sea"

So I'm walking through the desert
and I am not frightened although it's hot
I have all that I requested
and I do not want what I have'nt got

©music by Ritterich Ltd Admin by Colgems EMI Music Inc

Produced by Sinéad except ++
Produced by Sinéad & Nellee Hooper

Engineered by Chris Birkett
'three babies' Engineered by Chris Birkett + Sean Devitt at S T S Dublin
Cover photo by Dominique Le Rigoleur
black + white photo by David Hoffman
Cover by John Maybury

Special thanks to Selina Marshall + Warren Kenton for Showing me that all I'd need was inside me

Extra Special thanks to my Johnny + my Jakey

this record is Dedicated to my father with love

Published by Ritterich Ltd Admin by Colgems EMI Music Inc (ASCAP) except
track 1 Mull ian Music (MCPS Ltd)
track 6 Controversy Music Admin by WB Music Corp (ASCAP)
track 7 Dizzy Heights Music Pub Ltd/Chrysalis Music (ASCAP)
Colgems EMI Music Inc (ASCAP)
track 8 Dizzy Heights Music Pub Ltd/Chrysalis Songs (BMI)
Colgems EMI Music Inc (ASCAP)



HELEN TERRY

L O V E

L I E S

L O S T

VS 678-12

SIDE ONE

LOVE LIES LOST

LAUGHTER ON MY MIND

(LIVE VERSION)

ROY HAY – GUITARS
JULIAN LINDSAY – KEYBOARDS
JON MOSS – PERCUSSION
GEORGE McFARLANE – BASS
STEVE GRAINGER – SAX
RON WILLIAMS – TRUMPET
KENNETH McGREGOR – TROMBONE

SIDE TWO

LOVE LIES LOST

(EXTENDED VERSION)

ROY HAY – PIANO FORTE
JULIAN LINDSAY – SYNTH BASS
THANKS TO GEORGE

PRODUCED BY STEVE LEVINE
FOR DO NOT ERASE PRODUCTIONS
ENGINEERED BY GORDON MILNE
SLEEVE PRODUCED BY ASSORTED iMaGes
PHOTOGRAPHY BY DAVID LEVINE
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497603



The Weather Girls

No One Can Love You More Than Me

(Extended Re-Mix)

QTA 6488

The Weather Girls®

1

No One Can Love You More Than Me (Extended Re-Mix)

2

No One Can Love You More Than Me (Original Mix)

Produced by Hank Medress & Jeff Kent
for Double Vision Productions

From the forthcoming album/cassette
'BIG GIRLS DON'T CRY' CBS 26474

Watch Out...IT'S GONNA BE BIG!

CB 181

Distribution: CBS Records/CBS Disques S.A.

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PROJECT VENUS



Anthology Of Flying Saucer Break-ins 1957-1964
created by original *mad wizards of the weird...*

NERVE SHUDDERING...
BRAIN SHATTERING...
TERROR UNEXPLAINABLE!!!

PLANET X LP05



ORIGINAL FLYING SAUCER BREAK-INS... A MUSICAL ORGY OF EVIL... WE DARE YOU TO TAKE THIS HORROR TEST!

SIDE ONE

1.	*PROJECT VENUS*	Bobby Leonard
2.	*MAN IN ORBIT*	Spaceman
3.	*OUTER SPACE LOOTERS PT.1*	Mad Martians
4.	*OUTER SPACE LOOTERS PT.2*	Mad Martians
5.	*MARTY ON PLANET MARS PT.1*	Marty
6.	*MARTY ON PLANET MARS PT.2*	Marty
7.	*OUT OF THIS WORLD PT.1*	Dave Barry
8.	*OUT OF THIS WORLD PT.2*	Dave Barry
9.	*HENRY GOES TO THE MOON 1*	Ruff & Reddy
10.	*HENRY GOES TO THE MOON 2*	Ruff & Reddy

SIDE TWO

1.	*UFO - MEN FROM MARS*	Syd Lewrence
2.	*THE BEATLE FLYING SAUCER*	Ed Solomon
3.	*THE COSMONAUT PT.1*	Ray Durkee
4.	*THE COSMONAUT PT.2*	Ray Durkee
5.	*CAPE CANAVERAL PT.1*	Manny Sootz
6.	*CAPE CANAVERAL PT.2*	Manny Sootz
7.	*YOU-EFF-OH PT.1*	Those Five Guys
8.	*YOU-EFF-OH PT.2*	Those Five Guys
9.	*FLYING SAUCER PT.1*	Sid Noel
10.	*FLYING SAUCER PT.2*	Sid Noel

PLANET X LP 05

492 71 LUZO RIZZA – BENEVENTO ITALIA

EKS-74[illegible] STEREO



THE QUINAIMES BAND



EKS-74090

SIDE ONE

1. [illegible] 3:41
2. [illegible] 3:45
3. [illegible] 4:08
4. [illegible] 3:03
5. DON'T TAKE NO 3:34

SIDE TWO

1. LOVE BRINGS THE BEST OUT IN A MAN 3:39
2. DON'T KNOCK 2:46
3. TELL ME WHAT YOU SEE FROM THERE 6:19
4. CUCCO UEG (Roll Them Bones) 4:09
5. FALLING STAR 5:54

MIKE ROSA drums
KENNY PINE guitar, vocals
JERRY BURNHAM bass, vocals
DANNY MANGOLINO piano and organ, vocals
DAVE PALMER vocals

Guest Performers
DANIEL BEN ZUBULON conga
ALLAN "JAKE" JACOBS guitar
RICHARD GREENE fiddle
BILL KEITH pedal steel
RICHARD GRANDO sax
DANNY KOOTCH guitar

Produced by ZACHARY
Production Supervisor [illegible] HOLEMAN

[illegible] Recorded at Electric Lady Studios, New York City
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Photography and Art Direction ROBERT L. HEIMALL
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PIER 3



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Bruce Hamilton

and his London Society Orchestra

THE CARIOCA • I'LL SEE YOU IN MY DREAMS • SAY IT WITH MUSIC • AH, SWEET MYSTERY OF LIFE
DAISY • BRAZIL • MY BEAUTIFUL LADY • KALUA SKIES
SINGING IN THE RAIN • SHORTENIN' BREAD • I'M FOREVER BLOWING BUBBLES • PEGGY O'NEIL

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SIDE 1

Band 1 — THE CARIOCA
Youmans — Eliscu — Kahn (2:03)

Band 2 — I'LL SEE YOU IN MY DREAMS
Jones — Kahn (1.57)

Band 3 — SAY IT WITH MUSIC
I. Berlin (2:20)

Band 4 — AH, SWEET MYSTERY OF LIFE
Herbert — Young (3:16)

Band 5 — DAISY
Decre (2:00)

Band 6 — BRAZIL
Russell — Barrose (2:14)

SIDE 2

Band 1 — MY BEAUTIFUL LADY
Ceryll — McLennen (2:35)

Band 2 — KALUA SKIES
Kolomoku — Ward (3:05)
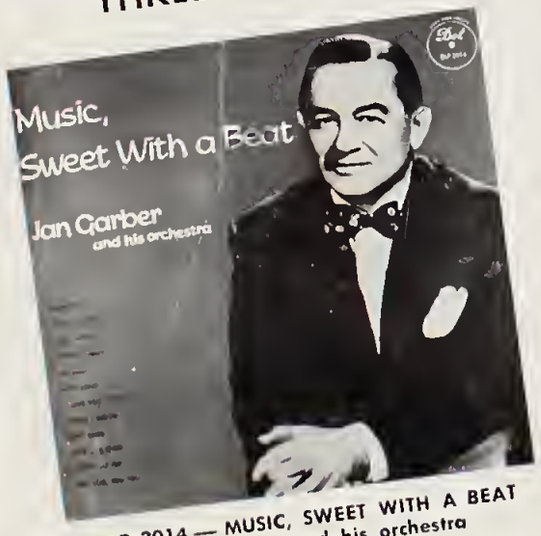
Band 3 — SINGING IN THE RAIN
Brown — Freed (2:38)

Band 4 — SHORTENIN' BREAD
Traditional (2:03)

Band 5 — I'M FOREVER BLOWING BUBBLES
Brovin — Kellette (2:07)

Band 6 — PEGGY O'NEIL
Dodge — Nelson — Pease (1:59)

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GEORGE BROWN



SINGS

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George sang in the quartet on the Pacific Lutheran Radio Hour. He has appeared in many musicals, including "For Heaven's Sake!," "The Mikado," and "Trial By Jury." He has been the tenor soloist in Handel's "MESSIAH" throughout California. At one time he sang with a professional Hollywood group: The Amity Singers.

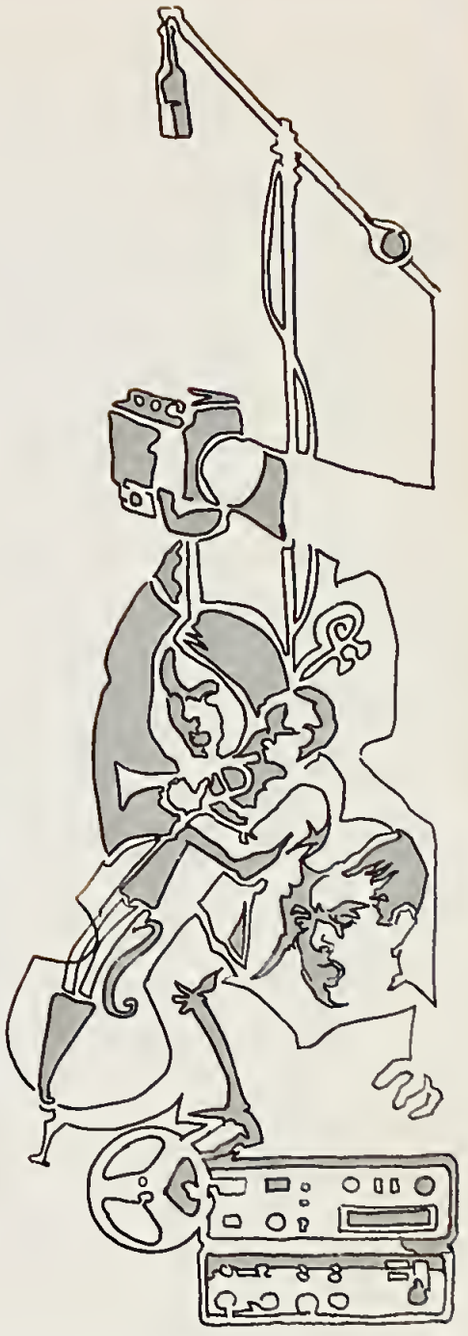
George Brown prefers serving people. For two decades he was a pastor in Christian Churches in Kentucky, Ohio, and California. Now he is a Speech Specialist in the Ontario-Montclair School District in California.

This dedicated Christian man, his wife Janet, and their 5 children enjoy singing together at home, at church, in convalescent homes (even on Christmas Day!) — whenever and wherever they can share joy through singing.

We hope you enjoy: GEORGE BROWN SINGS!



GEORGE BROWN



George Brown

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RANDALL THOMPSON

THE TESTAMENT OF FREEDOM

A Setting of Four Passages from the Writings of Thomas Jefferson

HOWARD HANSON

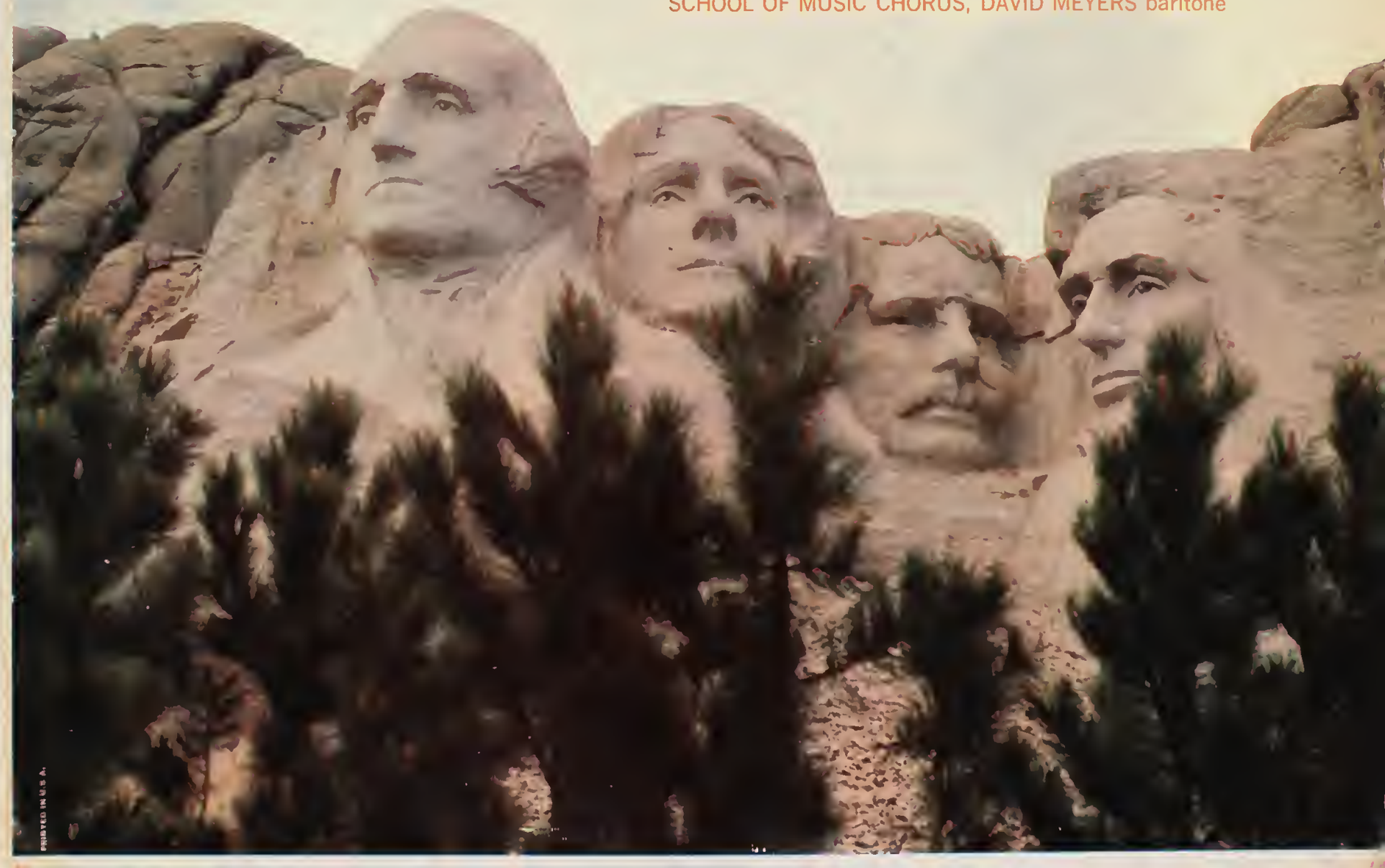
SONGS FROM "DRUM TAPS"

Poems by Walt Whitman

EASTMAN-ROCHESTER ORCHESTRA

HOWARD HANSON conducting with the EASTMAN

SCHOOL OF MUSIC CHORUS, DAVID MEYERS baritone



PRINTED IN U.S.A.

MUSIC FOR DEMOCRACY

HOWARD HANSON conducts the Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus with David Meyers (baritone) in

THE TESTAMENT OF FREEDOM—*Randall Thompson*
A Setting of Four Passages from the Writings of Thomas Jefferson

SONGS FROM "DRUM TAPS"—*Howard Hanson*
To Poems of Walt Whitman

THE words . . . the music . . . even the performances engraved on this disc—all came into being at crucial periods for people of the United States of America, both in relation to their own survival as a nation and to their future role in world history.

From the mind and pen of Thomas Jefferson (1743-1826) have come the underlying philosophical concepts of American democracy—concepts which found their most eloquent and historically potent expression in the Declaration of Independence, of which he was the final author.

If Thomas Jefferson can be said to represent the highest expression of the democratic mind, then America's poet, Walt Whitman (1819-1892), can truly be called the expression of its soul. It was the War between the States and the towering figure of Abraham Lincoln which inspired some of Whitman's greatest poetry—in particular, the sequence bearing the title *Drum Taps*.

The American Democracy which Walt Whitman hymned was no longer the one of rural freeholders which Thomas Jefferson envisioned. Already the United States had started on its march toward becoming the mightiest industrial nation on earth.

The crises of the 20th century have brought America and its people to a point where, on both an internal and a world scale, the liberal individualistic notions of Jeffersonian democracy are endangered by the pressures of centrally controlled mass production of goods and opinion alike, and the resultant growth of a trend toward a rigid political and cultural conformism.

It is against this background of events that the two musical works recorded here will gain peculiar significance for those who hear and understand them; for in each instance we have an outstanding American composer of our own day turning to great spirits of the American past for inspiration. Randall Thompson's settings from Thomas Jefferson for *The Testament of Freedom* were written in 1943 to commemorate the 200th anniversary of Jefferson's birth, but, it is impossible to overlook the fact that at the time the music was set to paper, the United States was also embattled on Atlantic and Pacific fronts in the Second World War.

Howard Hanson's *Songs from "Drum Taps"* were a product of the middle 1930's when World War Two was in the making; but in view of what has happened since, who can listen to *Beat! Beat! Drums!* without harking back to the Nation's reaction to the events of December 7, 1941; or to the poignant tone-poetry *By the Bivouac's Fitful Flame* without calling to mind the outposts of the Solomons, of Italy or of Korea? And it would surely be an unresponsive soul which could not identify itself, in at least a mood of hope, with the final pages of both the Thompson and the Hanson scores which sing so eloquently of the eventual triumph of the democratic ideal.

* * * * *

RANDALL THOMPSON (b. New York City, 1899; presently Professor of Music, Harvard University)
Principal Works: First Symphony; Second Symphony; *Americana* for mixed voices with piano or orchestra. *The Peaceable Kingdom* for mixed voices *a cappella*; Suite for Oboe, Clarinet and Violin. *Alleluia* for mixed voices *a cappella*; String Quartet in D Minor; *Solomon and Balkis*, opera; *The Testament of Freedom* for men's voices with piano or orchestra.

THE TESTAMENT OF FREEDOM
For Men's Voices with Orchestral Accompaniment (Dedicated to the University of Virginia Glee Club, in memory of the Father of the University—1943).

TEXT FROM THE FOLLOWING WRITINGS OF THOMAS JEFFERSON:

I. A summary View of the Rights of British America (1774). The God who gave us life gave us liberty at the same time; the hand of force may destroy, but cannot disjoin them.

II and III. Declaration of Causes and Necessity of Taking Up Arms (July 6, 1775). We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice, and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

Our cause is just. Our union is perfect. Our internal resources are great. We gratefully acknowledge, as signal instances of the Divine favor towards us, that His Providence would not permit us to be called into this severe controversy until we were grown up to our present strength, had been previously exercised in warlike operation, and possessed of the means of defending ourselves. With hearts fortified with these animating reflections, we most solemnly, before God and the world, declare that, exerting the utmost energy of those powers which our beneficent Creator hath graciously bestowed upon us, the arms we have been compelled by our enemies to assume we will, in defiance of every hazard, with unabating firmness and perseverance, employ for the preservation of our liberties; being with one mind resolved to die free men rather than to live slaves.

We fight not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet proffer no milder conditions than servitude or death.

In our native land, in defence of the freedom that is our birthright and which we ever enjoyed till the late violation of it; for the protection of our property, acquired solely by the honest industry of our forefathers and ourselves, against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of them being renewed shall be removed, and not before.

IV. Letter to John Adams, Monticello (September 12, 1821). I shall not die without a hope that light and liberty are on steady advance. . . . And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. . . . The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume those engines and all who work them.

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

* * * * *

HOWARD HANSON (b. Wahoo, Nebraska, 1896; presently Director of the Eastman School of Music, Rochester, N. Y.).
Principal Works: First Symphony ("Nordic"); Second Symphony ("Romantic"); Third Symphony; Fourth Symphony ("Requiem"); *Merry Mount*—Opera; *The Lament for Beowulf* for mixed chorus and orchestra; Concerto for Piano and Orchestra.

SONGS FROM "DRUM TAPS" (Walt Whitman)

I. Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.
Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.
Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow. (1861)

II. By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow—but first I note,
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness lit by spots of kindled fire, the silence,
Like a phantom far or near an occasional figure moving,
The shrubs and trees, (as I lift my eyes they seem to be stealthily watching me,)
While wind in procession thoughts, O tender and wondrous thoughts,
Of life and death, of home and the past and loved, and of those that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame. (1865)

III. To thee old cause!
Thou peerless, passionate, good cause,
Thou stern, remorseless, sweet idea,
Deathless throughout the ages, races, lands,
After a strange sad war, great war for thee,
(I think all war through time was really fought, and ever will be really fought, for thee,)
These chants for thee, the eternal march of thee. (1871)

* * * * *

Other Mercury LIVING PRESENCE high fidelity recordings by Howard Hanson and the Eastman-Rochester Orchestra:

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NOTE: THE TESTAMENT OF FREEDOM by Randall Thompson is published by E. C. Schirmer Music Co., Boston, Mass.
SONGS FROM "DRUM TAPS" by Howard Hanson is published by J. Fischer & Bro., New York City.

THOMPSON: THE TESTAMENT OF FREEDOM; HANSON: DRUM TAPS • MG50073

VIRGIL THOMSON

Variations on Sunday School Tunes

ROGER SESSIONS

Four Chorale Preludes



marilyn mason, organist

COUNTERPOINT

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ROGER SESSIONS

CHORALE (No. 1) • THREE CHORALE PRELUDES

VIRGIL THOMSON

VARIATIONS ON SUNDAY SCHOOL TUNES

MARILYN MASON — *Organist*

Roger Sessions' CHORALE, subtitled No. I, is a work of broad outline, and is projected in the manner of a *toccata*. That is to say, the florid scale-like figurations which decorate the whole piece function, in addition to their musical value, as a vehicle for the virtuosity of the organist. The key of the piece is G Major, and the toccata-figure is given out over the interval of a fifth outlining the tonic chord. This is followed shortly by the harmonized statement of the chorale itself, which is rather brief; then immediately again a further elaboration of the toccata idea is set forth. The piece proceeds in this general manner, presenting harmonic and rhythmic variations which are closely welded into an abstract design not unlike the purely musical and unromantic conceptions with which we are already familiar in the time of Bach. The usage of fourths and fifths, unresolved, within the same chords proclaim it music of our time, however. The piece is powerful and rugged in sound, and is like much other music of Roger Sessions, uncompromising in detail and individual in result. This particular work is published by the H. W. Gray Co., Inc., and is available for the interest of those who would care to examine the music itself.

The THREE CHORALE PRELUDES were written over a period of time extending from the summer of 1924 until the spring of 1926, and were all done during a period of Sessions' stay in France and Italy. They were published in 1934 by the *Cos Cob Press*, which was at that time bringing out the works of composers whose compositions were being ignored by the more conventional and commercial publishers. Though these three pieces may seem to be of first hearing entirely different in style and accomplishment from the CHORALE (No. I), a closer inspection will prove this to be only a superficial observation. All of these pieces are formed from a contrapuntal basis, and use as their general mode of projection a enrvilinear style incorporating such chromaticisms as would appear to indicate a kind of polytonal writing, although actually I do not believe this to be the final intention or result. The cadences at the end of each of the pieces are fully realised within the expressed key-signatures (E Minor; G-sharp Minor, and E-flat Major), and seem only to bear out the purpose of expanding the tonal relationships.

The first of this series of three preludes could appear to be based on the same intervals as occur in another key (C Minor) in the Choral "Jesu, meine Freude," which was set by J. S. Bach in his "Orgelbüchlein." Sessions' Chorale is in E Minor. The two chorales which follow it, however, do not have any such references that I am aware of, so it may well be only a coincidence that the first chorale is based on a descending scale-line, as in the work of Bach. It seems less coincidence, and more of a tribute that Sessions would employ the same form, or rather, an analogous form of expression. The custom with Bach was to retain the chorale melody intact and to weave about it harmonic figuration and counterpoints which in effect embroidered and enhanced the chorale itself, which was invariably of a plain nature, suitable to be sung by any ordinary congregation of the time. The Chorale Preludes of Bach were of an improvised character, written down in detail perhaps later, but in any case of a high order of composition, and meant to bear out that impression of the composer in relation to his task. In Sessions' THREE CHORALE PRELUDES there are no specific *canti fermi*, but only a tightly organized and deliberately set forth arrangement of counterpoints, often very subtle in their final effect. They must be heard undoubtedly several times to penetrate their inner meaning and intention.

The four sets of variations on hymn-tunes, which Virgil Thomson entitles "Variations on Sunday-School Tunes" were written by him during his residence in Paris, at the time of his life when he was in constant association with his great friend, the late Gertrude Stein. The pieces, all of which are recorded here, were written in 1926 and 1927, and were first performed by the famous organist, André Fleuris, in May of 1928, in a concert in the Conservatoire in Paris.

All of the sets of variations are characterized by free treatments, emotionally uncomplex. They are unorthodox in the classical sense and do not actually go far afield from the basic elements in the thematic statements, except rhythmically, where the composer is often a-funnin', sometimes reminiscent of the way in which these hymns are actually, and inaccurately, performed by the congregations which use them. It's all a matter of relaxation. There is certainly ever-present in these works of Thomson wit of a playful order, which seemed to be the order of the day of that period of his composition in particular, but it is all related to a generally rousing and devout spirit actually, rather in the vein of the opera that was shortly to be composed by him — "Four Saints in Three Acts," the text by Gertrude Stein, which often uses hymn-tune backgrounds for the projection of a larger, more sensitive and at the same time more sophisticated expression.

The first piece is on the hymn theme, "Come Ye Disconsolate." Variation No. I is in the pedal alone, and is a simple linear treatment in irregular rhythmic formations. This idea is continued in faster note values in the second variation, using both manuals. The third variation is in two contrasting parts, the first a triple statement of a part of the melodic statement, followed by the second part which is a rhythmic statement drawn from the theme, and presented in the shape of chord-clusters for both manuals and pedal, which were not at the time of the composition of this piece a common feature of writing for the organ. The fourth variation is set in alternation between the two manuals of two Major chords a half-step apart, except for the cadence; this is followed by a further worked out polytonal variation. The sixth variation is done in the style of a melody with simple accompaniment, and the seventh variation reverts back again to the linear scale treatment of variation No. 2. The closing of the piece begins with a fugal statement of the theme proper in four voices, which proceeds on to a toccata-like figure treated with polytonal reference, and leading to a presentation of the theme in the pedal, anticipating a full restatement of the hymn which closes the piece.

The ensuing three sets of variations need not be here analysed in technical detail. They were written obviously for the entertainment of the composer and whoever is to hear them, and to analyse them in copious detail would be in the end boring to everyone concerned. The composer has affirmed time and again his craft and his capability, and his charm and insight are well known. The Sets of Variations are, as they appear, (No. 2) "There's Not a Friend Like the Lowly Jesus," or "No, Not One"; (No. 3) "Will There Be Any Stars in My Crown?", and (No. 4) "Shall We Gather At the River?" The treatments, while they vary individually of course, are close to the conception of the first set, and reveal a certain sentiment which is not negated by the sometimes humorous projections.

Virgil Thomson directed the recording of these pieces. Thomson was himself an organist, and held an important post at King's Chapel in Boston. He discontinued playing the organ in 1925. The work here recorded will be published by the H. W. Gray Co., Inc., sometime in 1954.

Some facts for people who read record jackets are that both Roger Sessions and Virgil Thomson were born in the same year, and that they both studied in Paris with Nadia Boulanger. This eminent pedagogue, as it can be seen, has touched with her influence some of the most important and widely varied creative musical artists of our time. It would be difficult to imagine two composers so completely different in production and outlook as Sessions and Thomson. Sessions in his production has remained austere and rather uncompromising, and continues to exert the strongest kind of discipline and influence over his pupils, who admire him so.

Living in almost another world entirely, Thomson is more complex than one might imagine from the pieces one hears on this particular record. A great deal is expressed through irony, and tart though witty comment. He is well known indeed for his articles and reviews, most usually as critic for the *New York Herald Tribune*. Virgil Thomson continues to produce works of serious and touching character, but it is surely not without significance that most of the output of such a well-developed and successful career gives evidence of a strong vein of humour.

Marilyn Mason, who records the compositions presented on this disk, is already well known for her interest and sympathetic performances of both modern and classical works for the organ; always includes wherever and whenever possible on her recital programs contemporary works for the organ, some of which have been written for her. She is at the present time on the faculty of the Music Department of the University of Michigan at Ann Arbor. Miss Mason has also recorded for Esoteric Records, on ES 507, the "Variations on a Recitative" of Arnold Schoenberg, and the "Messe des Pauvres" (Mass for the Poor) of Erik Satie.

Cover by Cynthia Pennell ——— Notes by Ben Weber

Recorded at St. Paul's Chapel, Columbia University by Jerry Newman. Library of Congress Catalog Card Numbers:

Sessions: R53-1036
Thomson: R53-1035

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an organ and Mort Lindsey

Tiger Rag • Sioux City Sue • Moonlight Serenade • Dardanella
Siboney • Makin' Whoopee • Waltz Of The Roses • Hawaiian War Chant
Sentimental Rhapsody • Dot and Dash Boogie • Doodle Doo Doo • Together

DLP-3027 **Dot** LONG 33⅓ PLAY

AN ORGAN — AND MORT LINDSEY

DLP-3027

ULTRA HIGH FIDELITY

The variety of arrangements that Mort Lindsey has put together in this Dot Long Play album leads to one conclusion—that when this handsome and talented musician puts his fingers on an organ keyboard almost anything can be expected! And aside from expecting the unexpected, Lindsey possesses a great keyboard talent. There aren't many organists who would tackle *"Tiger Rag"*, as Lindsey did on the opening track in this album. It is impossible for musicians to play faster than Lindsey and his rhythm section did in recording *"Tiger Rag"*. The performance is truly amazing. It is one that only a gifted musician could put forth.

From the high velocity of *"Tiger Rag"* to the soothing strains of *"Together"*, Mort Lindsey confidently commands the instrument at his fingers. He presents a performance that rates this as one of the top pop organ albums since the advent of electrical recording.

Moonlight Serenade —

In this one. Mort Lindsey pays tribute to the orchestral genius of the late Glenn Miller. He copies the sound of the famous Miller orchestra by treating the two keyboards of the organ as separate sections, one representing the saxophones and the other representing the brass. The results are quite remarkable.

Doodle Doo Doo —

Here's an example of Mort Lindsey's subtle sense of organistic humor. The first chorus is treated as a duet between a deep-voiced man and a pixie-voiced woman singing and doing a soft-shoe dance. In the second chorus and for the rest of the number Lindsey and the rhythm just swing out and transform this old standard into a modern "rocker".

Siboney —

Here's an interesting experiment in sound and an example of Lindsey's fresh imagination. Use of the calliope and hurdy-gurdy sounds and a slower tempo than is usually thought of for this Cuban number produces quite a haunting side. Lindsey says that he pictures a park scene and a lone whistler seated on a bench. Whistling solo is by Jack Zimmermann.

Hawaiian War Chant —

One of the great instrumentals of all time is given a unique treatment by Mort Lindsey. The sound of the drums which opens this side was actually made on the organ. The opening theme seems to be sung by an old Hawaiian chieftain. The arrangement builds and builds and Lindsey utilizes the full resources of the instrument to achieve the power and the rhythm of this exciting side.

Waltz of the Roses —

Here is a simple little melody which is treated as a vignette by simulating the sounds of the harmonium and employing the celeste and the piano. Lindsey's arrangement transports us to the parlor of an American home. We see there an elderly couple; it's their silver wedding anniversary and they're waltzing to this sweet and beautiful melody. It was "their" song a long time ago. And waltzing to it, too, are their young son and his girl—it's their engagement day, and this is their waltz, too.

Tiger Rag —

This traditional Dixieland melody is played at break-neck speed. Lindsey's amazing technique and solid sense of rhythm is much in evidence here. This side was made in two takes, for a tempo such as this one can't be attempted too often in the studio or it's liable to turn the men in the rhythm section into raving maniacs.

Sentimental Rhapsody —

Once again Lindsey treats each keyboard as a section of the dance band and the result is a Glenn Miller style arrangement of this haunting Alfred Newman melody.

Makin' Whoopee —

Here's an arrangement which is paradoxically, both simple and complex. The introduction and first half chorus are blatantly humorous. The first release swings along while Lindsey uses one of his stock of unusual tricks and makes the melody appear to be coming from two separate brass sections, each using a different mute. The second really swings, and in fact brings to mind the solid swinging sound of a great dance band such as Count Basie or Les Brown. This side closes with a return to the fancy pattern of the intro.

Together —

On this side Lindsey pays homage to this beautiful melody by treating it in true 'bel canto' style. Nothing gets in the way of the melody and it is presented in such a manner that the listener cannot help but sing along with it. It sets a beautiful romantic mood, and it shows Lindsey's sincere approach and sensitive melodic interpretation.

Dot and Dash Boogie —

This is a Lindsey original with a melodic content of only one note. A truly clever manipulation of the sound of a telegrapher's key, set to a rhythmic pattern and interpolated over the harmonic structure of the "blues". All this is just high-falutin' talk for saying this one really rocks.

Dardanella —

This favorite of the early twenties is treated first in oriental fashion. After the loud cymbal crash which closes the verse, Lindsey begins a "boogie-woogie" vamp and swings the chorus in true eight-to-the-bar fashion. Before the number closes, Lindsey takes us back to the atmosphere of the near east.

Sioux City Sue —

This cowboy melody with a beat is rejuvenated by the addition of a rock and roll riff. The results are most solid.

SIDE 1

Band 1 — TIGER RAG
Sharbaro — Edwards
Ragas — Shields —
LaRocca — De Costa (1:46)

Band 2 — SIOUX CITY SUE
Max Freedman — Thomas
(1:41)

Band 3 — MOONLIGHT SERENADE
Glenn Miller — M. Parish
(2:26)

Band 4 — DARDANELLA
Black — Fisher — Bernerd
(2:28)

Band 5 — SIBONEY
Lecuona — Morse (2:38)

Band 6 — MAKIN' WHOOPEE
Donaldson — Kahn (2:38)

SIDE 2

Band 1 — WALTZ OF THE ROSES
N. Golette — J. Canton
(2:06)

Band 2 — HAWAIIAN WAR CHANT
Leleiohaku — Noble — Freed (2:24)

Band 3 — SENTIMENTAL RHAPSODY
Alfred Newman (2:27)

Band 4 — DOT AND DASH BOOGIE
Mort Lindsey (2:23)

Band 5 — DOODLE DOO DOO
Stitzel — Kassel (2:05)

Band 6 — TOGETHER
DeSylva — Brown — Henderson (2:24)

Mort Lindsey was on his way to becoming a professor of music when his education was interrupted by World War II. After three years in the Air Force, he returned to complete his Master's Degree at Columbia University. However, he never got to teach a class because on the day of graduation he accepted a position as staff pianist with the National Broadcasting Company in New York City.

Mort stayed at N.B.C. for three years during which time he played an average of twelve fifteen minute programs weekly, working under conductors such as Lyn Murray, Roy Shield, Norman Clotier, and Milton Katims, and with artists including Morton Downey, Jane Pickens, Paul Winchell, Eddie Albert and many others.

He then left to free lance and in a short while was playing the organ for three weekly quiz shows, helmed by John Reed King, Joey Adams, and Don Ameche, respectively. In addition he managed to handle the piano chores on Jerry Lester's "Broadway Open House," and a daily TV show headed by Andy and Della Russell.

It was at this point in his career that Mort decided he wanted to be more than just a pianist, and he promptly gave up his many radio and TV shows, and proceeded to study singing. In order to finance his studies and to remain in the background he went to work as an arranger on the Arthur Godfrey program working under Archie Bleyer's direction.

When he felt ready to make the transition from pianist to singer-pianist, Mort embarked on the supper club circuit. He made several records and had one of the top novelty records of 1953—his own composition, entitled "Scratch".

It was while he was appearing at the "Ruban Bleu", in New York City, that Mort was offered the position as singer, orchestra leader, and musical director of the George Skinner Show, which was heard five times weekly on WCBS-TV.

Mort makes his home in Nutley, New Jersey, and is married to Judy Johnson, the lovely television singing star.

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RENEE GUERIN — BOB STRATTON — DON GRILLEY — PATTI STEELE — CONNIE CONNERLY

ORCHESTRA AND CHORUS CONDUCTED BY HANS HAGAN

Musical Numbers

OVERTURE
A WONDERFUL GUY
THERE IS NOTHIN' LIKE A DAME
SOME ENCHANTED EVENING
DITES MOI
I'M GONNA WASH THAT MAN RIGHT OUT OF MY HAIR
YOUNGER THAN SPRINGTIME
BALI HAI
THIS NEARLY WAS MINE
FINALE



The war in the Pacific gave rise to many stories and legends. But none was more popular . . . or received more acclaim than that of a nurse who was stationed on a lonely island in the Pacific . . . and the love that entered her life while here.

Nellie Frobush was a familiar name to any New York theatre goer . . . and when the road company "hit the road" the fame of Nellie spread across the country.

For Rodgers and Hammerstein had done it again.

From "Oklahoma" to "Carousel" to their greatest success up to then . . "South Pacific".

The melodies from this charming score spread across the country and around the world. With Ezio Pinza and Mary Martin at the helm the show ran for month upon month in Manhattan and when it finally closed . . . continued to run for years across the country. International companies played in England, France, Australia and other more obscure places. And every where the show was seen . . . the beauty and charm of the music and lyrics grew on the public.

The overture opens the show . . . and this album, too. A medley of the songs that are to follow. Renee Guerin and the girls chorus sing the refrain of the nurses on the remote island . . . "A Wonderful Guy". The men's chorus . . . the sailors stationed on the island . . . sing the universal tribute, albeit from memories only. "There Is Nothing Like a Dame". Then Bob Stratton who is in love with Nurse Nellie sings of his desires in the ballad "Some Enchanted Evening". To close Side One of the album, 11-year-old Connie Connerly sings one of the several songs that do more than just entertain . . . they tell a story. "Dites Moi".

Side Two opens with Renee Guerin and the girls chorus . . . nurses all . . . singing the song that employed an actual shampoo on stage . . . "I'm Gonna Wash That Man Right Out of My Hair". The plaintive ballad "Younger Than Springtime" follows as sung by Don Grilley. Pattie Steele follows with the song of the natives on the island, "Bali Hai". Bob Stratton. the French planter. returns to sing the song of a disappointed love, "This Nearly Was Mine"; and then the entire orchestra and chorus with the principals return for the finale.

This is then "South Pacific". The songs . . . the melodies . . . the charm and the nostalgia of the lonely island where an American nurse and a French planter fell in love. All of the beauty of the original Broadway cast is here for you to enjoy over and over again.

FRANK EVANS.





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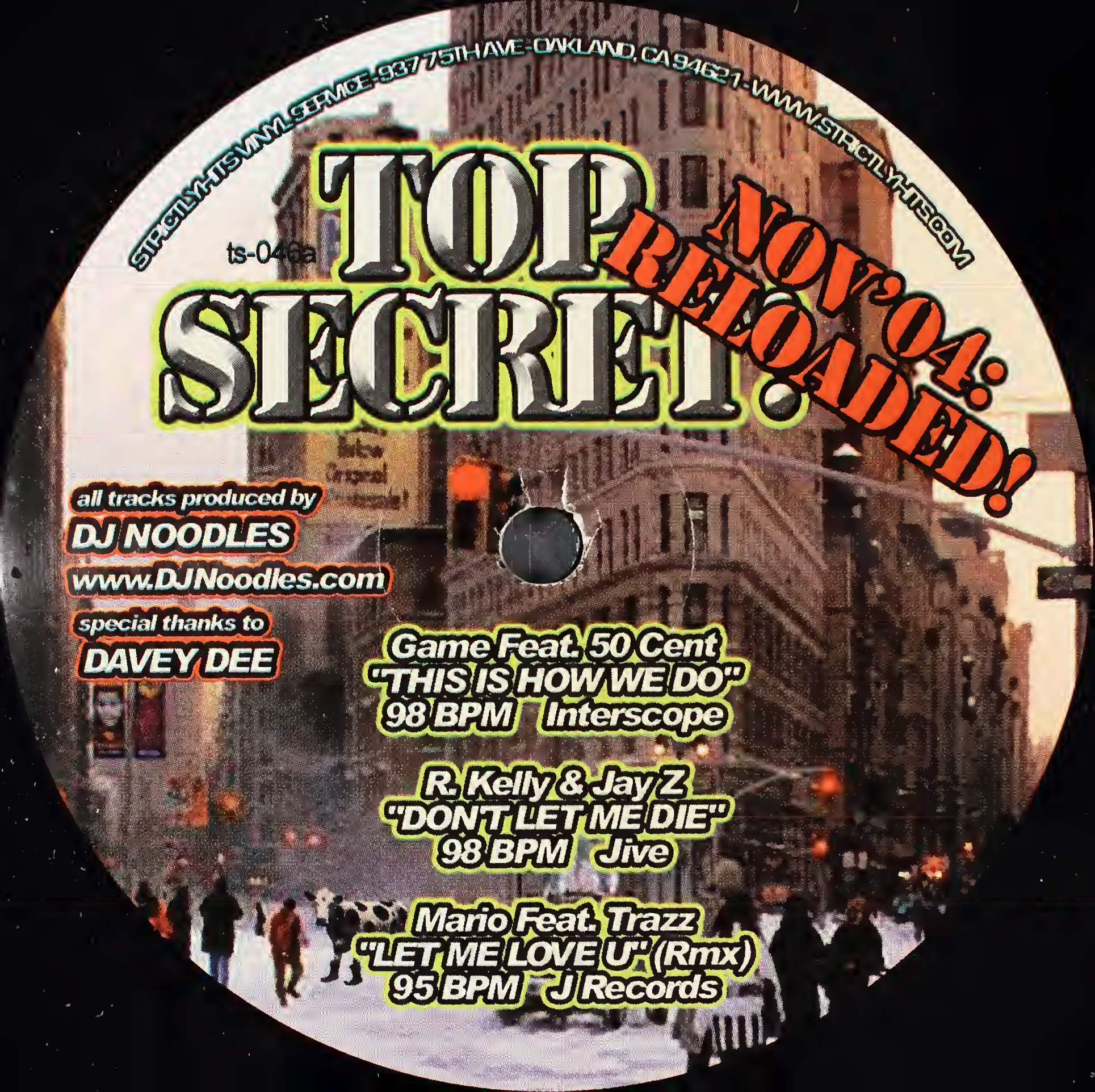
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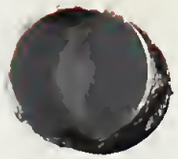
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JOY JOY JOY 2:07
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OH LITTLE TOWN OF BETHLEHEM 1:26
COME ALL YE FAITHFUL 2:17
HARK THE HERALD ANGELS SING 2:28
WE THREE KINGS OF THE ORIENT 2:04
IN EXCELSIS DEO 1:19
CHRIST IS BORN TODAY 2:01
WHILE SHEPHERDS WATCHED THE FLOCKS 2:07

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RUDOLPH THE RED NOSED REINDEER
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SILENT NIGHT 3:45
THE FIRST NOEL 4:00
JINGLE BELLS 4:00
OH CHRISTMAS TREE/WE WISH YOU A MERRY CHRISTMAS (MEDLEY) 3:46
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제작일자 1988. 11. 25
시 간 16 : 59
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STEREO
33
1
GETZ / GILBERTO
1. The Girl From Ipanema (Jobim/deMoraes/Gimbel) 5:13
2. Doralice (Caymmi/Almeida) 2:43
3. Para Machucar Meu Coracao (Barroso) 5:03
4. Desafinado (Jobim/Mendonca) 4:00
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SEL-RG 1172
810 048-1
STEREO
33
2
GETZ / GILBERTO
1. Corcovado (Jobim/Lees) 4:13
2. So Danco Samba (Jobim/deMoraes) 3:31
3. O Grande Amor (Jobim/deMoraes) 5:24
4. Vivo Sohanho (Jobim) 2:52
produced by Creed Taylor

TIARA

JAMES MELTON

1. IN THE STILL OF THE NIGHT



HI-FIDELITY

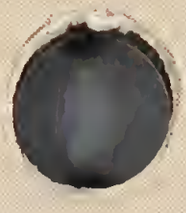
2. I'VE GOT YOU UNDER MY SKIN
3. LOVE WALKED IN
4. YESTERTHOUGHTS
5. ABSINTHE FRAPPE

TMT 7523-A

TIARA

ENZIO STUARTI

1. CHE GELIDA MANINA



HI-FIDELITY

2. MATTINATA
3. CELESTE AIDA
4. O SOLE MIO
5. VESTE LA GIUBBA

TMT 7523-B

SPRING HILL MUSIC

ON WINGS OF SONG

SIDE 1



SHM 1001

NOT MY WILL BUT THINE (4:23)

SUN AND THE MOON (4:16)

WHO AM I? (3:01)

SONG FOR MY GENERATION (3:42)

YOU CAN BE AS FREE AS YOU WANT TO BE (7:47)

SPRING HILL MUSIC

ON WINGS OF SONG

SIDE 2



SHM 1001

SPRING HILL	(2:46)
TODAY I FEEL	(2:54)
PEACE BIRD	(6:50)
WAKE UP CAMBRIDGE	(5:28)
THANK YOU FRIENDS	(1:37)

The Joyful Sound

33⅓ RPS
STEREO

CM-7801 A
SIDE 1

THE WEDDING INVITATION

1 WEDDING INVITATION 3:32
(M Rash)

2. WARM FAMILY FEELING 3:07
(Jerry Nelson)

3. I'VE NEVER SEEN THE RIGHTEOUS FORSAKEN 2:50
(Archie Dennis, Jr.)

4. RISE AND BE HEALED 2:24
(Milton Bourgeois)

5. JESUS, HE MEANS ALL THE WORLD 4:00
(Lanny Wolfe)

6. JESUS, WE JUST WANT TO THANK YOU 2:07
(B Gaither)

The Joyful Sound

33⅓ IPS
STEREO

CM-7801 B
SIDE 2

THE WEDDING INVITATION

1. YOUR FIRST LOVE 2:41
(M. Rasin)
2. DAY OF FAVOR 2:47
(M. Rasin)
3. BETWEEN THE CROSS AND HEAVEN 2:26
(S. Gaither)
4. RISE AGAIN 3:44
(Dallas Holm)
5. REDEEMING LOVE 3:38
(S. Gaither)
6. COME UNTO JESUS 3:02
(Dallas Holm)

KIMBO® EDUCATIONAL

BEAN BAG FUN

1. Bean Bag Kick Line
   Eye Hand/Eye Foot Coordination
2. Tom Tom Bean Bag
   Right/Left Discrimation

KIM 2018
SIDE A



33-1/3 RPM
Vocal & Music

3. Bean Bag Carousel
   Individual Toss and Catch
4. On The March
   Balance, Body I.D.
5. Beanie's Song
   Partner Toss and Catch
6. Musical Bean Bags
   Passing Game

℗ 1983
Kimbo Educational

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KIMBO® EDUCATIONAL

BEAN BAG FUN

KIM 2018
SIDE B



33-1/3 RPM
Music Only

1. Bean Bag Kick Line
2. Tom Tom Bean Bag
3. Bean Bag Carousel
4. On The March
5. Beanie's Song
6. Musical Bean Bags

℗ 1983
Kimbo Educational

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MONTAGE

SANDY OWEN : ENSEMBLE



Side One
IR9184 A

1.	Waves	5:14
2.	Snowfall	4:37
3.	Distances	3:40
4.	A Farewell	4:33
5.	Echos	4:23

All compositions by Sandy Owen for Guacamole Music, BMI.

MONTAGE

SANDY OWEN : ENSEMBLE



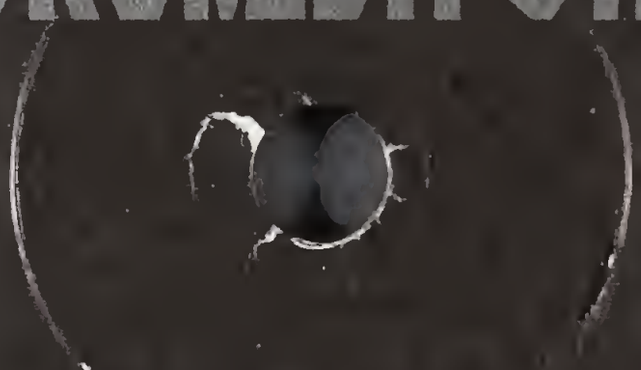
Side Two
IR9184 B

1.	The Sparkle	4:47
2.	New Directions	3:55
3.	A Minor Movement	5:20
4.	Song of the Hills	4:18

All compositions by Sandy Owen for Guacamole Music, BMI.

ORIGINAL ELECTRONIC SOUNDTRACK

THE ANDROMEDA STRAIN



STEREO
JPR 044

B0025875-01

SIDE 1

"WILDFIRE" (2:41)
"HEX" (3:57)
"ANDROMEDA" (2:33)
"DESERT TRIP" (4:14)

All Selections Composed Arranged &
Produced By: Gil Melle

UNIVERSAL MUSIC
Special Markets

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ORIGINAL ELECTRONIC SOUNDTRACK

THE ANDROMEDA STRAIN

kapp RECORDS

STEREO
JPR 044

B0025875-01

SIDE 2

"THE PIEDMONT ELEGY" (2:22)
"OP" (2:43)
"XENOGENESIS" (2:40)
"STROBE CRYSTAL GREEN" (4:45)

All Selections Composed Arranged &
Produced By: Gil Melle

JACKPOT RECORDS

UNIVERSAL MUSIC
Special Markets

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Aladdin
BEVERLY HILLS, CALIFORNIA
THE BEST OF THE FIVE KEYS
ALADDIN-810
VOLUME 3
Long playing
Full fidelity
Side one
A-810
1. YEARNING (Maryland Pierce)
2. WILL MY HEART STAND A CHANCE (Dickie Smith)
3. WHEN YOU'RE GONE (Rudy West)
4. WHITE CLIFFS OF DOVER (Burton-Kent)
5. I DON'T STAND A GHOST OF A CHANCE (Young-Crosby-Washington)
6. HUCKLE BUCK WITH JIMMY (The Five Keys)
7. I'LL ALWAYS BE IN LOVE WITH YOU (Green-Stept)

Aladdin

BEVERLY HILLS, CALIFORNIA

THE BEST OF THE FIVE KEYS

ALADDIN-810

VOLUME-810

Long playing
Full fidelity

Side two
A-810

1. IF YOU ONLY KNOW
   (Leslie-Smith)
2. SERVE ANOTHER ROUND
   (Rudolph Tomms)
3. DARLING (Rudy West)
4. GOIN' DOWNTOWN
   (The Five Keys)
5. DO I NEED YOU
   (Arnheim-West-Lyman)
6. CAN'T KEEP FROM CRYING
   (West-Smith)
7. ROCKING CRYING BLUES
   (Rudolph Toombs)

united

12 ORIGINAL ARTIST HITS VOL. 1

US 7704

Side 1

1. EDDIE MY LOVE - Teen Queens
2. PLEASE LOVE ME - B. B. King
3. MARY LOU - Young Jessie
4. STRANDED IN THE JUNGLE - The Cadets
5. BLOW JOE BLOW - Joe Houston
6. NO MORE DOGGIN - Roscoe Gordon

Mfd. by Cadet Records, Inc. / Los Angeles, Ca.

united

12 ORIGINAL ARTIST HITS VOL. 1

US 7704

Side 2

1. TICK TOCK - Marvin & Johnny
2. GOODNIGHT MY LOVE - Jesse Belvin
3. WHY DON'T YOU WRITE ME - The Jacks
4. DANCE WITH ME HENRY - Etta James
5. OOP SHOOP - The Queens
6. DON'T FEEL SORRY FOR ME - Jimmy Beasley

Mfd. by Cadet Records, Inc. / Los Angeles, Ca.

AL ZEPPY

MELODIAS INMORTALES PARA LA JUVENTUD

UA LATINO™

LS 61020 A
SIDE 1
STEREO

1. AMOR PARA DOS
2. ANOCHE
3. TE ADIVINE
4. CUANDO LA LUNA CANTO
5. POR SIEMPRE

Produced by LEROY HOLMES

A DIVISION OF UNITED ARTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK 19, N.Y. • MADE IN U.S.A.

AL ZEPPY

MELODIAS INMORTALES PARA LA JUVENTUD

UA LATINO™

LS 61020 B
SIDE 2
STEREO

1. MAGICOS MOMENITOS
2. CUANDO
3. NUESTRO AMOR
4. DIVINA ILUSION
5. VERDADERO AMOR

Produced by LEROY HOLMES

A DIVISION OF UNITED ARTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK 19, N.Y. • MADE IN U.S.A.



Takoma
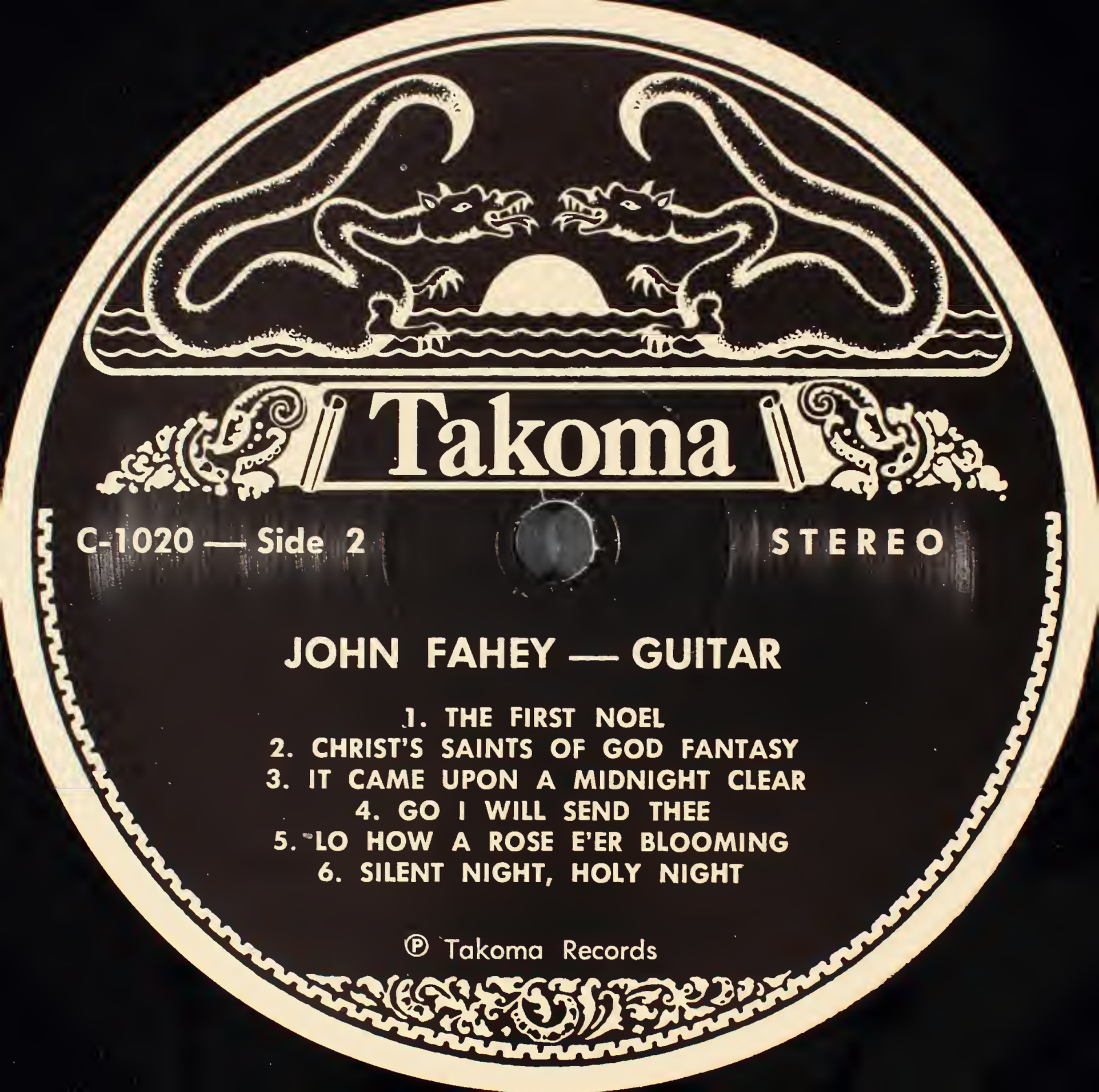
C-1020 — Side 1

STEREO

JOHN FAHEY — GUITAR

1. JOY TO THE WORLD / 2. WHAT CHILD IS THIS?
3. Medley: HARK, THE HERALD ANGELS SING/
O COME ALL YE FAITHFUL
4. AULD LANG SYNE / 5. THE BELLS OF ST. MARY'S
6. GOOD KING WENCESLAS
7. WE THREE KINGS OF ORIENT ARE
8. GOD REST YE MERRY GENTLEMEN FANTASY

℗ Takoma Records


Takoma
C-1020 — Side 2
STEREO
JOHN FAHEY — GUITAR
1. THE FIRST NOEL
2. CHRIST'S SAINTS OF GOD FANTASY
3. IT CAME UPON A MIDNIGHT CLEAR
4. GO I WILL SEND THEE
5. LO HOW A ROSE E'ER BLOOMING
6. SILENT NIGHT, HOLY NIGHT
℗ Takoma Records

Chrysalis Records

SPECIAL PROMO

1. RING OUT, SOLSTICE BELLS 3:40
2. MARCH, THE MAD SCIENTIST 1:47

All Songs Composed by Ian Anderson
Published by Salamander & Son Music Ltd.
Produced by IAN ANDERSON
Controlled in USA by Chrysalis Music Corp. (ASCAP)
℗ Chrysalis 1976

SIDE I
JETHRO TULL

CHS-3-PDJ
(CHS-3-PDJ-A)

SPECIAL ISSUE
RADIO USE ONLY
NOT AVAILABLE COMMERCIALLY

Chrysalis™

Chrysalis Records

SPECIAL PROMO

1. CHRISTMAS SONG * 3:04
2. PAN DANCE 3:24

All Songs Composed by Ian Anderson
Published by Salamander & Son Music Ltd.
Except * Chrysalis Music Ltd.
Produced by IAN ANDERSON Except *
TERRY ELLIS & JETHRO TULL
Controlled in USA by Chrysalis Music Corp. (ASCAP)
Except * Campbell Connelly (ASCAP)
℗ Chrysalis 1976

SIDE II
JETHRO TULL

CHS-3-PDJ
(CHS-3-PDJ-B)

SPECIAL ISSUE
RADIO USE ONLY
NOT AVAILABLE COMMERCIALLY

Chrysalis™

MARK 56
RECORDS

THE SHADOW®

Produced by
George Garabedian

SIDE 1
591-A

ORIGINAL RADIO BROADCAST

"ADVENTURE No. 1"

Licensed by Charles Michelson, Inc.
© 1973 The Conde Nast Publications, Inc.
℗ 1973 Mark 56 Records
Not Licensed for Radio Broadcast

MARK 56
RECORDS

THE SHADOW®

Produced by
George Garabedian

SIDE 2
591-B

ORIGINAL RADIO BROADCAST

"ADVENTURE No. 2"

Licensed by Charles Michelson, Inc.
© 1973 The Conde Nast Publications, Inc.
℗ 1973 Mark 56 Records
Not Licensed for Radio Broadcast

SINEAD O'CONNOR

I DO NOT WANT WHAT I HAVEN'T GOT

All tracks produced by Sinead
Engineered by Chris Birkett/+Engineered by Chris Birkett & Sean Gevitt



STEREO
33 1/3 RPM
F1 21759
(F1 21759 A)

A

1. **FEEL SO DIFFERENT** 6:47
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)
2. **I AM STRETCHED ON YOUR GRAVE** 5:33
   (F. O'Connor/P. King) Mulligan Music (MCPS Ltd.)
3. **+THREE BABIES** 4:47
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)
4. **THE EMPEROR'S NEW CLOTHES** 5:16
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)
5. **BLACK BOYS ON MOPEDS** 3:35
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)

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SINEAD O'CONNOR

I DO NOT WANT WHAT I HAVEN'T GOT

All tracks produced by Sinead
All tracks engineered by Chris Birkett/++Produced by Sinead & Nellee Hooper

STEREO
33 1/3 RPM
F1 21759
(F1 21759 B)

B

1. ++NOTHING COMPARES 2 U — 5:10
(Prince) Controversy Music Admin. by WB Music Corp. (ASCAP)
2. *JUMP IN THE RIVER — 4:12
(O'Connor/Pirroni) Dizzy Heights Music Pub. Ltd./Chrysalis Music (ASCAP)/Colgems-EMI Music, Inc. (ASCAP)
3. YOU CAUSE AS MUCH SORROW — 5:06
(O'Connor) Dizzy Heights Music Pub. Ltd./Chrysalis Songs (BMI)
4. THE LAST DAY OF OUR ACQUAINTANCE — 4:40
(O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)
5. I DO NOT WANT WHAT I HAVEN'T GOT — 5:47
(O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)

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VS 678-12 A

HELEN TERRY

SIDE ONE

LOVE LIES LOST
LAUGHTER ON MY MIND
(LIVE VERSION)



WRITTEN BY TERRY/O'DOWD/HAY
PUBLISHED BY VIRGIN MUSIC (PUBLISHERS) LIMITED/WARNER BROS MUSIC LIMITED
PRODUCED BY STEVE LEVINE FOR DO NOT ERASE PRODUCTIONS
℗ 1984 VIRGIN RECORDS LIMITED
© 1984 VIRGIN RECORDS LIMITED
MANUFACTURED IN THE UK

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VS 678-12 B

HELEN TERRY

SIDE TWO

LOVE LIES LOST

(EXTENDED VERSION)



WRITTEN BY HAY/O'DOWD/TERRY
PUBLISHED BY VIRGIN MUSIC (PUBLISHERS) LIMITED/WARNER BROS MUSIC LIMITED
PRODUCED BY STEVE LEVINE FOR DO NOT ERASE PRODUCTIONS
℗ 1984 VIRGIN RECORDS LIMITED
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CBS

45 RPM
STEREO
MCPS/BIEM
Original sound recording made by CBS Inc.

LC 0149
QTA 6488
QTA 6488 A*
Chappell Music Ltd.
℗ 1985 CBS Inc.

A SIDE

NO ONE CAN LOVE YOU MORE THAN ME
(Extended Remix)

(T. Britten/B. Livsey)
Special Version from the album "Big Girls Don't Cry" CBS 26474
Produced by Hank Medress & Jeff Kent
for Double Vision Productions
Executive Producer: Charles Koppelman for
The Entertainment Music & Television Company

THE WEATHER GIRLS

CBS & ® CBS INC.

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CBS

45 RPM
STEREO
MCPS/BIEM
Original sound recording made by CBS Inc.

LC 0149
QTA 6488
QTA 6488 B*
Chappell Music Ltd.
℗ 1985 CBS Inc.

B SIDE

NO ONE CAN LOVE YOU MORE THAN ME

(Original Mix)
(T. Britten/B. Livsey)
Taken from the album "Big Girls Don't Cry" CBS 26474
Produced by Hank Medress & Jeff Kent
for Double Vision Productions
Executive Producer: Charles Koppelman for
The Entertainment Music & Television Company

THE WEATHER GIRLS

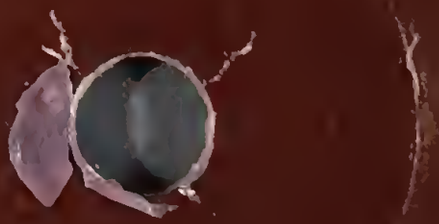
CBS & ℗ CBS INC.


PLANET X
PROJECT VENUS
SIDE 1
LP 05
1. PROJECT VENUS
2. MAN IN ORBIT
3. OUTER SPACE LOOTERS PT.1
4. OUTER SPACE LOOTERS PT.2
5. MARTY ON PLANET MARS PT.1
6. MARTY ON PLANET MARS PT.2
7. OUT OF THIS WORLD PT.1
8. OUT OF THIS WORLD PT.2
9. HENRY GOES TO THE MOON 1
10. HENRY GOES TO THE MOON 2

PLANET X

PROJECT VENUS

SIDE 2



LP 05

1. UFO - MEN FROM MARS
2. THE BEATLE FLYING SAUCER
3. THE COSMONAUT PT.1
4. THE COSMONAUT PT.2
5. CAPE CANAVERAL PT.1
6. CAPE CANAVERAL PT.2
7. YOU-EFF-OH PT.1
8. YOU-EFF-OH PT.2
9. FLYING SAUCER PT.1
10. FLYING SAUCER PT.2

MOFFITT

RECORDS

ESTUS W. PIRKLE

PREACHES

MPLP 2368
Side 1

33 1/3 RPM

IF FOOTMEN TIRE YOU,
WHAT WILL HORSES DO?

MOFFITT

RECORDS

ESTUS W. PIRKLE

PREACHES

MPLP 2368
Side 2

33 1/3 RPM

IF FOOTMEN TIRE YOU,
WHAT WILL HORSES DO?

THE QUINAIMES BAND



elektra

SIDE ONE EKS-74096-A STEREO

1. TRY ME ONE MORE TIME 3:37
2. LOOK TO YOURSELF 3:43
3. GREEN ROLLING HILLS OF WEST VIRGINIA 4:08
4. VISIONS OF JOHANNA 4:34
5. DON'T TAKE NO 3:34

Produced by ZACHARY

Elektra Records, 15 Columbus Circle, New York City 10023

THE QUINAIMES BAND



elektra

SIDE TWO EKS-74096-B STEREO

1. LOVE BRINGS THE BEST OUT IN A MAN 3:30
2. DON'T KNOCK 2:46
3. TELL ME WHAT YOU SEE FROM THERE 6:19
4. QUEEQUEG (Roll Them Bones) 4:09
5. FALLING STAR 5:54

Produced by ZACHARY

Elektra Records, 15 Columbus Circle, New York City 10023


Rosicrucian Record
Long Playing Microgroove
33⅓ RPM High Fidelity
SCIENCE OF MYSTICISM - Part I
by Ralph M. Lewis
ROSICRUCIAN ORAL INSTRUCTIONS
AMORC
No. 4A - Side 1
San Jose, California

Rosicrucian Record

Long Playing
Microgroove

33⅓ RPM
High Fidelity

SCIENCE OF MYSTICISM - Part II

by Ralph M. Lewis

ROSICRUCIAN ORAL INSTRUCTIONS

AMORC

No. 4B - Side 2

San Jose, California


ATLANTIC
DMD 808
JENNY BURTON
33 1/3 RPM
VOCAL/
LONG VERSION
STEREO
A SIDE
PLATEAU
BAD HABITS
(Allen George and Fred McFarlane)
Puff Publishing/Captain Keyboard, BMI
ST-DM-47347-SP/5:32
Produced, arranged and mixed by Allen George &
Fred McFarlane for Plateau Records, Inc.
Executive Producers: Eddie O'Loughlin & Lou Debiase
Version of Atlantic LP 81238 - "JENNY BURTON"
℗ 1985 Atlantic Recording Corp.
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MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
DLP 3037
SPARKLING STRINGS
Bruce Hamilton and His London Society Orch.
SIDE 1
M-9090
1. THE CARIOCA
(Youmans-Eliscu-Kahn)
2. I'LL SEE YOU IN MY DREAMS
(Jones-Kahn)
3. SAY IT WITH MUSIC
(Irving Berlin)
4. AH, SWEET MYSTERY OF LIFE
(Herbert-Young)
5. DAISY
(Dacre)
6. BRAZIL
(Russell-Barrosa)
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
SPARKLING STRINGS
Bruce Hamilton and His London Society Orch.
DLP 3037
SIDE 2
M-9091
1. MY BEAUTIFUL LADY (Caryll-McLellan)
2. KALUA SKIES (Kolomoku-Ward)
3. SINGING IN THE RAIN (Brown-Freed)
4. SHORTENIN' BREAD
5. I'M FOREVER BLOWING BUBBLES (Brovin-Kellette)
6. PEGGY O'NEIL (Dodge-Nelson-Pease)
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.



First Christian Church
Whittier, California

presents

GEORGE D. BROWN
Tenor

Eugene N. Adams, Accompanist

STEREOPHONIC
NCR 12-1082 A

SIDE ONE

I WONDER AS I WANDER (J. J. Niles)

COMFORT YE and EVERY VALLEY (Handel)
from "The Messiah"

SILENT NIGHT, HOLY NIGHT (Gruber)

THE BIRTHDAY OF A KING (W. H. Neidlinger)

LOVE CAME DOWN AT CHRISTMAS (C. G. Rossetti)

INFANT HOLY, INFANT LOWLY (arr. E.M.G. Reed)
Polish Carol

SOME CHILDREN SEE HIM (A. Burt)
from "This Is Christmas"

National Custom Recording, Inc.
North Hollywood, Calif.



First Christian Church
Whittier, California

presents

GEORGE D. BROWN
Tenor

Eugene N. Adams, Accompanist

STEREOPHONIC
NCR 12-1082 B

SIDE TWO

THE HOLY CITY (S. Adams)

I WALKED TODAY WHERE JESUS WALKED (G. O'Hara)

LET US BREAK BREAD TOGETHER (Spiritual)

HIS EYE IS ON THE SPARROW (C. H. Gabriel)

WHEN THEY RING THE GOLDEN BELLS
(Dion De Marbelle)

BLESS THIS HOUSE (M. H. Brahe)

THE LORD'S PRAYER (A. Malotte)

National Custom Recording, Inc.
North Hollywood, Calif.


MERCURY
OLYMPIAN SERIES
Randall Thompson
THE TESTAMENT OF FREEDOM
(A Setting of Four Passages from the Writings of Thomas Jefferson)
1. The God who gave us life 2. We have counted the cost
3. We fight not for glory 4. I shall not die without a hope
MARGIN CONTROL
33⅓ R.P.M.
Side 1
HOWARD HANSON
conducting the
Male Chorus of the Eastman School of Music
(Dr. Herman H. Genhart, Director)
and the
EASTMAN-ROCHESTER SYMPHONY ORCHESTRA
MG 50073 A
LIVING PRESENCE HIGH FIDELITY


MERCURY
OLYMPIAN SERIES
HOWARD HANSON
SONGS from "DRUM TAPS"
(Poems by Walt Whitman)
1. Beat! Beat! Drums!
2. By the bivouac's fitful flame 3. To thee, old cause
MARGIN CONTROL
33⅓ R.P.M.
Side 2
HOWARD HANSON
conducting the
Chorus of the Eastman School of Music
(Dr. Herman H. Genhart, Director)
with David Meyers, baritone
and the
EASTMAN-ROCHESTER SYMPHONY ORCHESTRA
MG 50073 B
LIVING PRESENCE HIGH FIDELITY

AN EVEREST RECORDS PRODUCTION

COUNTERPOINT/ESOTERIC RECORDS

SIDE 1

CPT-522-A

VIRGIL THOMSON

"VARIATIONS ON SUNDAY SCHOOL TUNES"

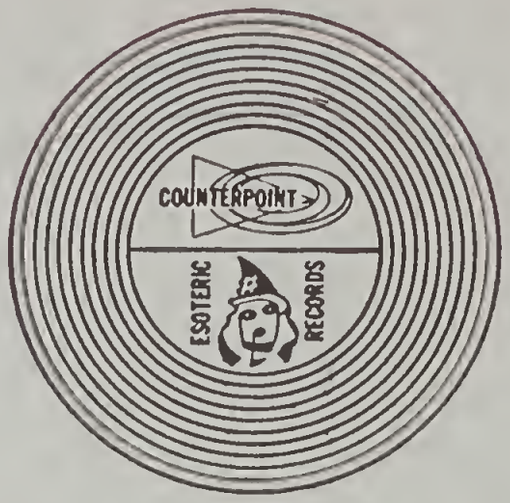
Recorded in St. Paul's Chapel, Columbia University

1. COME, YE DISCONSOLATE
2. THERE'S NOT A FRIEND LIKE THE LOWLY JESUS
3. WILL THERE BE ANY STARS IN MY CROWN?
4. SHALL WE GATHER AT THE RIVER?

MARILYN MASON, Organist

COUNTERPOINT RECORDS/ESOTERIC RECORDS: 1313 NORTH VINE STREET • HOLLYWOOD 28, CALIFORNIA

AN EVEREST RECORDS PRODUCTION



COUNTERPOINT/ESOTERIC RECORDS

SIDE 2

CPT-522-B

Roger

SESSIONS

Recorded in St. Paul's Chapel, Columbia University

1. CHORALE (No. 1)

THREE CHORALE PRELUDES

2. Adagio
3. Largo
4. Ben ritmato

MARILYN MASON, Organist

COUNTERPOINT RECORDS/ESOTERIC RECORDS: 1313 NORTH VINE STREET • HOLLYWOOD 28, CALIFORNIA


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
MORT LINDSEY
(Organ)
DLP 3027
SIDE 1
M-9070
1. TIGER RAG (Sbarbaro-Edwards) (Ragas-Shields) (LaRocca-Decosta)
2. SIOUX CITY SUE (Ray Freedman-Dick Thomas)
3. MOONLIGHT SERENADE (Glenn Miller-Mitchell Parish)
4. DARDENELLA (Black-Fisher-Bernard)
5. SIBONEY (Lecuona-Morse)
6. MAKIN' WHOOPEE (Donaldson-Kahn)
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
MORT LINDSEY
(Organ)
DLP 3027
SIDE 2
M-9071
1. WALTZ OF THE ROSES (N. Golette)
2. HAWAIIAN WAR CHANT (Leleiohaku-Noble-Freed)
3. SENTIMENTAL RHAPSODY (Alfred Newman)
4. DOT AND DASH BOOGIE (Mort Lindsey)
5. DOODLE DOO DOO (Stitzel-Kassel)
6. TOGETHER (Desylva-Brown-Henderson)
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

Enchanted



Stevie Nicks

Complete

Disc One

1. ENCHANTED
2. OUTSIDE THE RAIN
3. AFTER THE GLITTER FADES
4. WILD HEART
5. LEATHER AND LACE
6. GARBO ■
7. STAND BACK
8. NIGHTBIRD
9. STOP DRAGGIN' MY HEART AROUND
10. BEAUTY AND THE BEAST
11. KIND OF WOMAN
12. IF ANYONE FALLS
13. ONE MORE BIG TIME ROCK AND ROLL STAR ■
14. BLUE DENIM
15. BELLA DONNA

Disc Two

1. EDGE OF SEVENTEEN ▲
2. STREET ANGEL
3. ROCK A LITTLE (GO AHEAD LILY)
4. I SING FOR THE THINGS
5. ROOMS ON FIRE
6. I CAN'T WAIT (EXTENDED ROCK MIX)
7. TWO KINDS OF LOVE
8. THE HIGHWAYMAN
9. ROSE GARDEN
10. TALK TO ME
11. DESTINY
12. OOH MY LOVE
13. DESERT ANGEL
14. WHOLE LOTTA TROUBLE
15. HAS ANYONE EVER WRITTEN ANYTHING FOR YOU

Disc Three

1. TWISTED *
2. LONG DISTANCE WINNER
3. THOUSAND DAYS ■
4. BATTLE OF THE DRAGON
5. GOLD
6. FREE FALLIN'
7. IT'S LATE *
8. VIOLET AND BLUE
9. WHENEVER I CALL YOU FRIEND
10. SWEET GIRL *
11. BLUE LAMP
12. GOLD AND BRAID ▲
13. RECONSIDER ME †
14. SOMEBODY STAND BY ME
15. SLEEPING ANGEL
16. RHIANNON (PIANO VERSION)

■ non-LP b-side
▲ unreleased live performance
* unreleased demo
† unreleased studio track

D207443 MDE for RMG Divert
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Holy Land Experience
ORLANDO

PRODUCTIONS

A PRESENTATION OF ZION'S HOPE

SPEAKER

Marvin J. Rosenthal

IRAQ

SADDAM HUSSEIN AND THE PROPHETIC WORD

TWO CASSETTE TAPES



Marvin J. Rosenthal
President and Founder
Zion's Hope/The Holy land Experience

DIGITAL STEREO

TRUMPET COLLECTION
CLARION ENSEMBLE

CD-SAR 30

COMPACT disc DIGITAL AUDIO

Digital Recording
Enregistrement numerique
Digital-Aufnahme
Registrazione digitale

5 013133 303011

DIGITAL STEREO CD-SAR 30

TRUMPET COLLECTION

1 **Girolamo Fantini**
Sonata detta la Renuccini (unmuted) [4'17"]
Brando detto il Baglioni (muted)
Balletteo detto il Gisilieri (muted)
Corrente detta la Schinchinelli (muted)
Brando detto il Rucellai (unmuted)

Claudio Monteverdi (1567–1643)
2 Et e pur dunque vero [8'12"]

Girolamo Frescobaldi (1583–1643)
3 Canzona a canto solo [3'27"]

Henry Purcell (1659–95)
4 To arms, heroic Prince [3'34"]

Alessandro Scarlatti (1660–1725)
5 Si suoni la tromba [3'48"]

Sir Henry Bishop (1786–1855)
6 Arietta and Waltzer ("the subject adapted from a Bohemian Air") [5'08"]

Gaetano Donizetti (1797–1848)
7 lo L'udia [4'04"]

Heinrich Koenig, arr. C. LeThiere
8 Post Horn Galop [1'47"]

Sir Henry Bishop arr. Thomas Harper Jr.
9 Thine For Ever (1873) [6'54"]

Jean-Baptiste Arban (1825–89)
10 Fantaisie sur l'opera Rigoletto de Verdi (1868) [8'55"]

Herbert L. Clarke (1867–1945)
11 Cousins (1912) [4'15"]

Georges Enesco (1881–1955)
12 Légende (1906) [6'28"]

Total duration: 60'53"

DDD

on original instruments/avec instruments originaux/mit Originalinstrumenten

The Clarion Ensemble

Deborah Roberts soprano, **Helen Verney** cello
Jonathan Impett trumpet family,
Paul Nicholson keyboards, **Susan Addison** trombones

℗ 1987

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THE CHIPPING, WOTTON-UNDER-EDGE, GLOS. GL12 7AD,
ENGLAND Tel: Dursley (0453) 84 5036

Printed and made in England.

STEREO CD-SAR 30

DIGITAL
RECORDING

AMON RA

TRUMPET COLLECTION

The Clarion Ensemble

Cornetto, Baroque trumpet, slide trumpet, keyed bugle, coach horn, etc. and ensemble



COMPACT
disc
DIGITAL AUDIO

TRUMPET COLLECTION

The Clarion Ensemble

FINCHCOCKS SERIES




HER MAJESTY THE BABY
Mary


E. B. Lucs,

play it in your stereo or install it on your computer:

Windows® 95: When the AutoPlay window appears, click **Install.**

Windows® 3.1: Run **setup.exe** from the CD disc.

Macintosh®: Drag the contents of the **place contents in System Folder** folder onto your System Folder and restart your Mac.

•See the **readme** file for more details. To start the program, double-click the **Her Majesty the Baby** icon. For **Tech Support,** call **619.672.1300.**

enhanced CD

61246-71700-2-0

Mary

HER MAJESTY THE BABY



1. Fendaya 4.51
2. Curious 3.05
3. Nebulous Currency 3.56
4. Seizures 4.13
5. Blackbirds 3.53
6. Buddha's Party 3.24
7. WMW 2.11
8. Resurrection 5.42
9. Here Now 3.10
10. Devil 3.48
11. Mary 3.20

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mTrax™

6 1246-71700-2-0
NS0116BL

enhanced CD

System Requirements:	Macintosh®	Windows®
Operating System	Mac OS System 7.1.2 – 7.5.1	Windows® 3.1 – 95
CPU Type and Speed	68040, 33MHz	486, 66MHz
Hard Drive Space	2MB (for QuickTime®)	2MB (for QuickTime)
Memory	8MB, 5MB free	8MB, 5MB free
Graphics	640x480x256	640x480x256 VLB or PCI
CD-ROM Speed	2X (enhanced CD capable)	2X (enhanced CD capable)
Audio	16BIT	16BIT (MCI CD and WAV audio support)
Other Needs	QuickTime (included)	QuickTime (included)

MADE WITH MACROMEDIA

QuickTime

Certified PCTest Compatibility Tested

CD MATCH

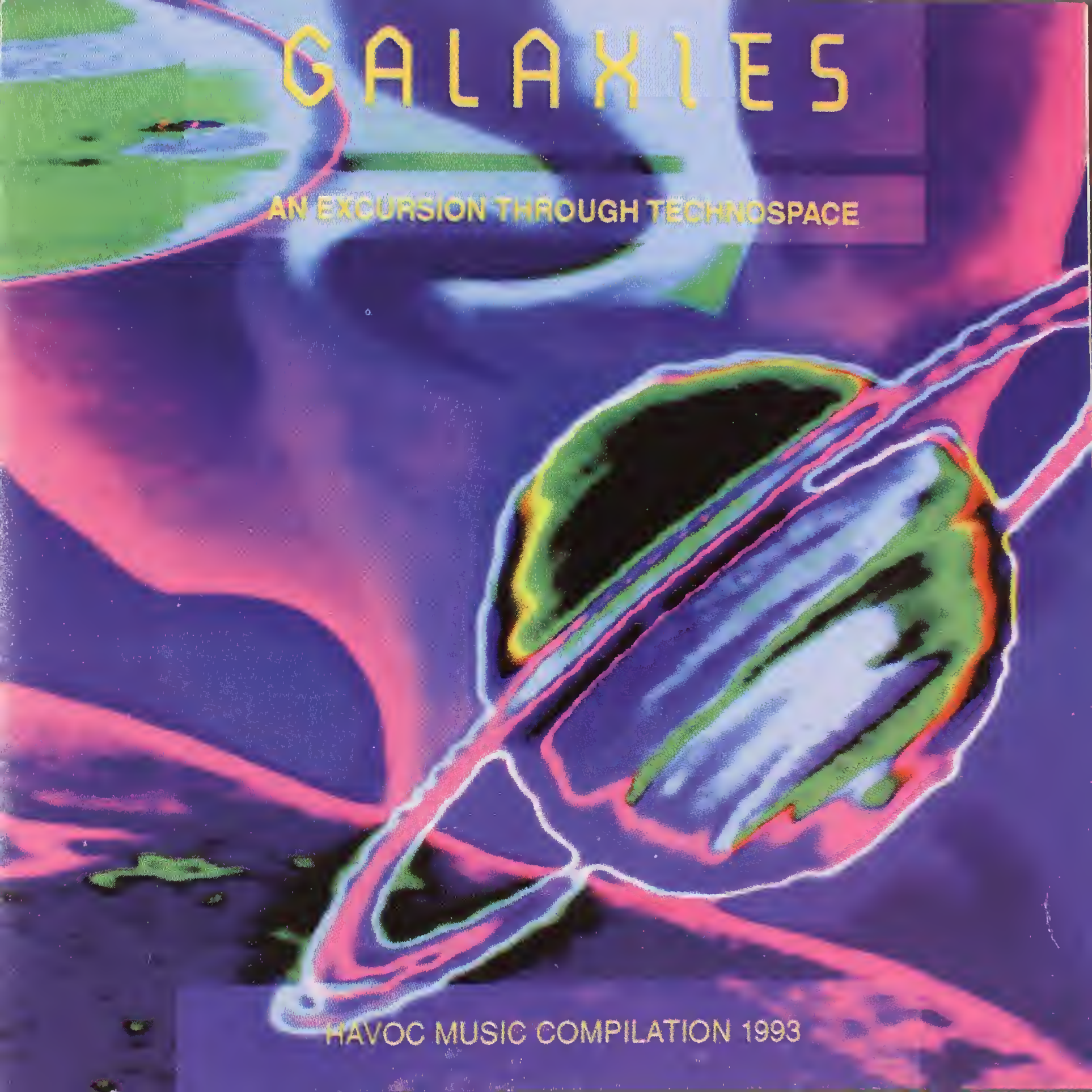
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HER MAJESTY THE BABY

Mary

61246-71700-2-0


GALAXIES
AN EXCURSION THROUGH TECHNOSPACE
HAVOC MUSIC COMPILATION 1993



1	X-OUT	4:20
2	INTENTIONAL SYSTEMS	4:13
3	DECAMERON	5:19
4	SLAVE TO EXTERNAL	5:05
5	VIRUS CRACK TEAM	4:12
6	LUNIK	4:58
7	INDUCED	5:54
8	HUMAN MESH DANCE	4:06
9	HYDRAULIC CLOWNHEAD	4:56
10	ILLUMINATOR	5:26
11	PROTOTYPE 909	4:06
12	AXON	6:00
13	E-SOP	6:56
14	CITY OF GOD	6:17

HMCD01 GALAXIES: AN EXCURSION THROUGH TECHNOSPACE HAVOC

1	X-OUT	the letter e
2	INTENTIONAL SYSTEMS	bodybank (the decameron mix)
3	DECAMERON	acid acid
4	SLAVE TO EXTERNAL	*n* - dimensional
5	VIRUS CRACK TEAM	lovechild (rise)
6	LUNIK	video hallucination
7	INDUCED	circuit
8	HUMAN MESH DANCE	heaven (recovered)
9	HYDRAULIC CLOWNHEAD	chant of the morning clowns
10	ILLUMINATOR	trance net
11	PROTOTYPE 909	i don't want to grow up
12	AXON	flux (the tribal mix)
13	E-SOP	dream is a shadow of something real
14	CITY OF GOD	io

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Turn Of The Century Records

HMCD01 GALAXIES: AN EXCURSION THROUGH TECHNOSPACE HAVOC

STEREO CD-SAR 19

DIGITAL RECORDING

FLUTE COLLECTION

Played on original instruments by Stephen Preston (flutes), Lucy Carolan (keyboards)



COMPACT disc DIGITAL AUDIO


FINCHCOCKS SERIES

DIGITAL STEREO

FLUTE COLLECTION
STEPHEN PRESTON, LUCY CAROLAN

CD-SAR 19

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Digital Recording
Enregistrement numerique
Digital-Aufnahme
Registrazione digitale

5 013133 301925

DIGITAL STEREO CD-SAR 19

FLUTE COLLECTION/COLLECTION POUR FLÛTE/FLÖTENSAMMLUNG

1. **Le Coucoû: Louis-Claude Daquin (1694–1772)** [2'34"]
2. **Air De Mr De Luly (sic): arr. by Jacques Hotteterre Le Romain (c. 1680-c. 1761)** [1'36"]

   Sonata in D: Johann Joachim Quantz (1696–1773)
3. *soave* [2'08"]
4. *allegro* [1'52"]
5. *presto* [4'13"]
6. **La De Drummond: Jacques Duphly (1715–1789)** [3'08"]

   Sonata in E minor: Francois Devienne (1759–1803)
7. *allegro* [4'40"]
8. *adagio* [3'41"]
9. *allegro ma non troppo* [2'19"]
10. **Fantaisie Brillant Sur "La Fee Aux Roses (De Halevy)": Jean Louis Tulou (1786–1865)** [10'34"]
11. **Home Sweet Home: Charles Nicholson (1795–1837)** [12'28"]
12. **Gute Nacht: Schubert arr. Theobald Boehm (1794–1881)** [5'16"]

Total duration: 55'17"

DDD

On original instruments/avec instruments originaux/mit Originalinstrumenten

Stephen Preston (flutes) **Lucy Carolan** (keyboards)

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Tel: Wickwar (045 424) 266

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DELTA SLEEP SYSTEM

Program 1

Fall Asleep
Stay Asleep
Wake Up Rejuvenated

Dr. Jeffrey Thompson

Instructional Booklet


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DELTA SLEEP SYSTEM

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Running Time: One Hour

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DELTA SLEEP SYSTEM

Program 2

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Stay Asleep
Wake Up Rejuvenated

Dr. Jeffrey Thompson


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Fall Asleep
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Dr. Jeffrey Thompson



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There are several stages of sleep which people pass through in the course of a good restful night. In each stage our sleep gets deeper, our bodies gets more relaxed and our brainwave patterns slow down. The deepest and most rejuvenating levels of sleep are associated with **Delta** brainwave patterns.

Delta sleep is the most physically relaxed stage of sleep and is the time when the body recuperates and rebalances itself for the new day. Getting enough sleep, but more specifically enough Delta Sleep, is essential for healthy, productive living.

Dr. Jeffrey Thompson's breakthrough audio techniques, developed over 15 years of clinical research, are proven to increase levels of Delta brainwave activity. He has helped thousands of people to achieve regular, restful, revitalizing sleep.

How This Program Can Work For You

Play **Delta Sleep System** on any ordinary stereo or through headphones. Pulses of sound embedded into an ambient musical soundtrack, combining rich orchestration and "3-dimensional" sounds of nature will coax your own brainwaves toward their natural pattern of deep Delta Sleep.

In the enclosed notes you will learn:

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- How to use **Delta Sleep System** to fall asleep, stay asleep and wake up rejuvenated
- Special relaxation techniques which you can use to enhance your experience

Dr. Jeffrey Thompson's pioneering work with thousands of patients has led to groundbreaking discoveries in how sound frequency patterns built into musical soundtracks induce brainwave entrainment. Dr. Thompson's audio programs are currently being used by psychotherapists, hypnotherapists, MD's, chiropractors, and bodywork professionals in 26 countries.

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Total Running Time: 2 Hours

fd!



the cd that we recorded because when we sang at places people from the audience would ask us if we had a cd for sale and we would get embarrassed and glance nervously towards one another and up until now we have had to say "no"

firedrill!

firedrill!

fozz
judd
mark
matt
mikey b
nate
vic

chain of fools
  - solo vic, arr. samrat
just the two of us
  - solo mikey b, arr. mark
lie on lie
  - solo mark, arr. samrat
can't stop thinkin' bout you
  - solo nate, arr. nate
sledgehammer
  - solo fozz, arr. fozz

all songs performed by firedrill!

recorded and mixed by
  andrew schwartz of jownow recording
mastered by colin sapp
  at specialized mastering

firedrill! would like to thank firedrill! and firedrill!'s friends and families. andrew schwartz is also cool. you like him, you know you do. you want him to record you.

phone him: 267.218.4220
website him: www.jownow.com

contact firedrill!
phone: 413.320.7573
email: firedrill.info@gmail.com
bonus:
www.firedrillband.com/justforyou/

fd!


Disc One

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Iraq, Saddam Hussein, and the Prophetic Word

by Marvin Rosenthal

Tape 1



C1238

Zion's Hope

P.O. BOX 690909 Orlando, Florida 32869

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Iraq, Saddam Hussein, and the Prophetic Word
by Marvin Rosenthal

Tape 2



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STEREO	CD-SAR 30
MCPS	Made in England

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TRUMPET COLLECTION
Jonathan Impett & The Clarion
Ensemble
on original instruments

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HER MAJESTY THE BABY
mTrax
CD0115
MARY
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Side Effect

1. Definition :52
2. Keep That Same Old Feeling 4:28
   With Rap by "Def-Jef"
3. Put That Thang On Me 3:29
4. I Love You 4:49
5. We Belong Together 5:08
6. Just To Make You Happy 3:57
7. I Gave To You 6:16
8. Doo Wa Ditty On The Dance Floor 5:19
9. You Wanted Sex 3:33
10. You're Too Good To Be True 4:58
11. Dreaming 4:35
12. Stay In Love 4:12

Produced by:
Augie Johnson
Mac McCain
Exec. Producer
Scoville Walker

"N" Effect



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DIDX 033616


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DIDX 017604

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STEREO	CD-SAR 19
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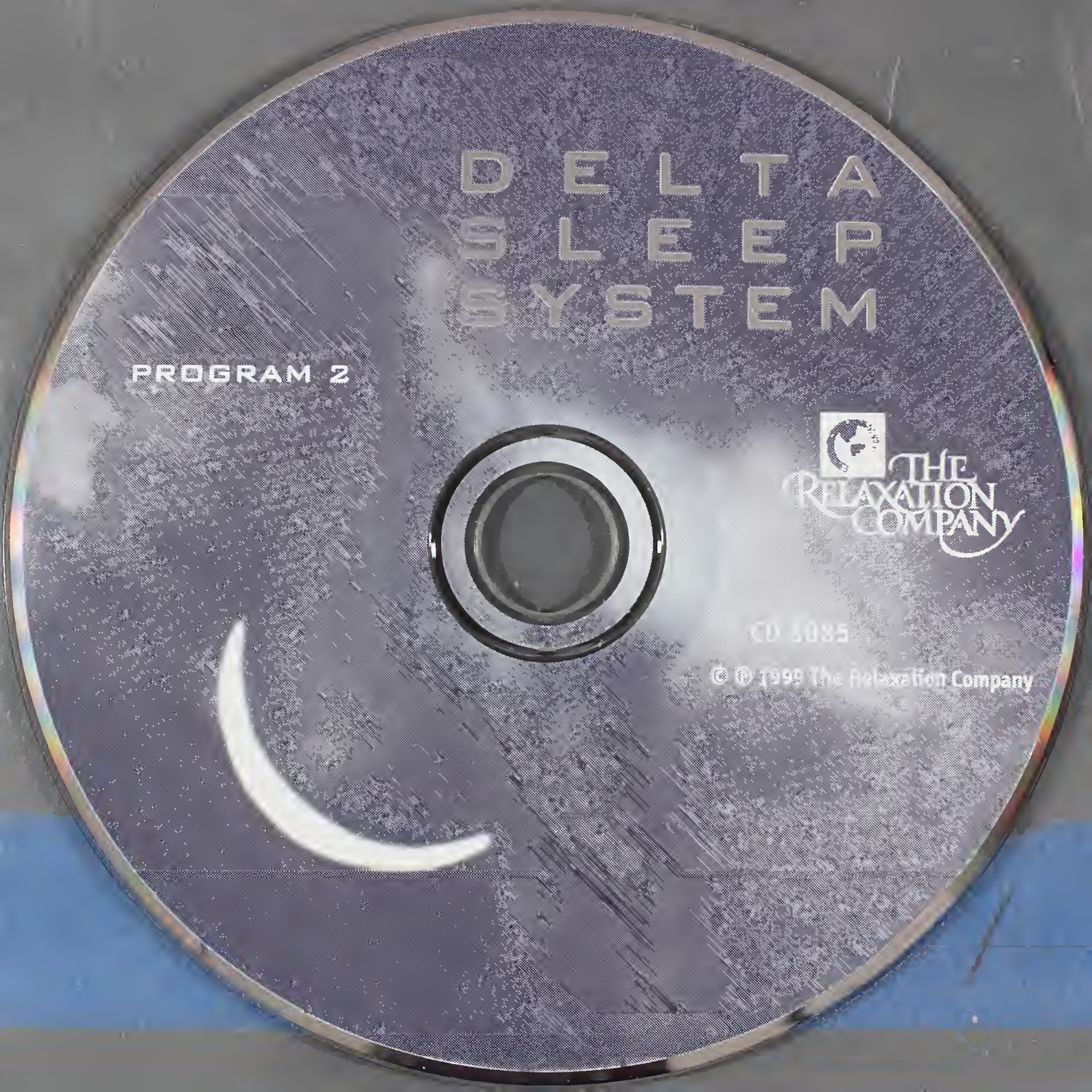
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CD-SAR 19

FLUTE COLLECTION
Stephen Preston—flutes
Lucy Carolan—keyboards
on original instruments

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THE RELAXATION COMPANY
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firedrill!

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SGC



M-10

"I AM" Music of the Spheres®

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"I AM" Ascended Master Miracle Conclave Choir and Orchestra

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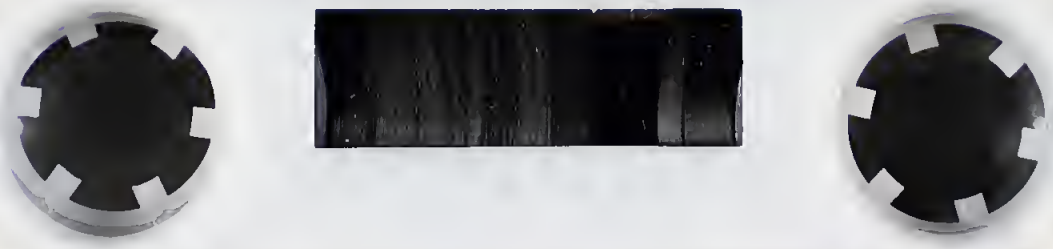
SIDE ONE –

LORD MAHA CHOHAN (3)

with

CHOIR & ORCHESTRA

SGC
M-10



Time
12:58
Total
39:00

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SIDE TWO –

LORD MAHA CHOHAN (3)

with

CHOIR & ORCHESTRA



SGC
M-10

Time
12:58
Total
39:00

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SGC



447

ASCENDED MASTER
DICTATIONS

THROUGH
MRS. G.W. BALLARD

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Side One	**CD-1692**	**Ruler of the Violet Planet**	**Chicago, IL**	**April 27, 1957**
Side Two	**CD-393**	**Ruler of the Violet Planet**	**Santa Fe, NM**	**Nov. 26, 1957**

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SIDE ONE –

BELOVED RULER OF THE VIOLET PLANET

Chicago, IL – April 27, 1957

SGC-447
CD-1692



Dictation
33:26
Total
39:31

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SIDE TWO –

GREAT RULER OF THE VIOLET PLANET
Santa Fe, NM – November 26, 1957

SGC-447
CD-393



Dictation
33:49
Total
38:08

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EMBASSY

SIDE
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OTHERWORLDLY
MYSTICS

EMBASSY

SIDE
B.



OTHERWORLDLY
MYSTICS

Saint Germain Press, Inc.



SGC 29

Ascended Master
Dictations

Through
Mrs. G.W. Ballard

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Side One RULER OF THE VIOLET PLANET

Side Two BELOVED ARCHANGEL MICHAEL

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Janet Dilear
246 Woodland Road
Storrs, CT. 06268
(203) 429-1914

Saint Germain Press, Inc.®

SGC



M-4

HARP AND ORGAN CONTEMPLATIONS

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Mrs. G.W. Ballard
Harpist

Frederick Landwehr
Organist

DOLBY B

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SIDE ONE–

1. Angels from the Realms of Glory 4:00
2. Hark the Herald Angels Sing 4:10
3. Silent Night 5:56
4. Shout the Glad Tidings 5:00
5. Now the Day is Over 3:33
6. O Come, All Ye Faithful 4:44

SGC
M-4



27:42

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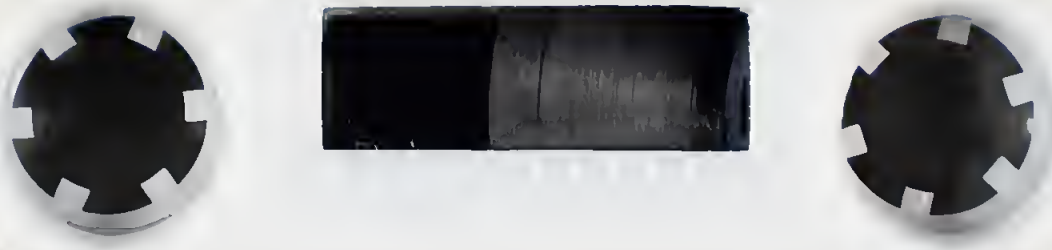
Schaumburg, IL

SIDE TWO –

1. It Came Upon a Midnight Clear 5:02
2. O Little Town of Bethlehem 5:24
3. Calm on the Listening Ear 6:10,

Composer/Arranger – J.B. Dykes, E.H. Sears

4. Joy to the World 4:17
5. In the Garden 6:25



SGC
M-4

27:42

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Inflight Relaxation



Overcoming the Fear of Flying

Harold H. Bloomfield, M.D.
Sirah Vettese, Ph.D.

NIGHTINGALE-CONANT AUDIO®

1 CASSETTE
U.S.A. $8.95

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NIGHTINGALE-CONANT AUDIO®

Inflight Relaxation

Harold H. Bloomfield, M.D. Sirah Vettese, Ph.D.



SIDE ONE

STEREO

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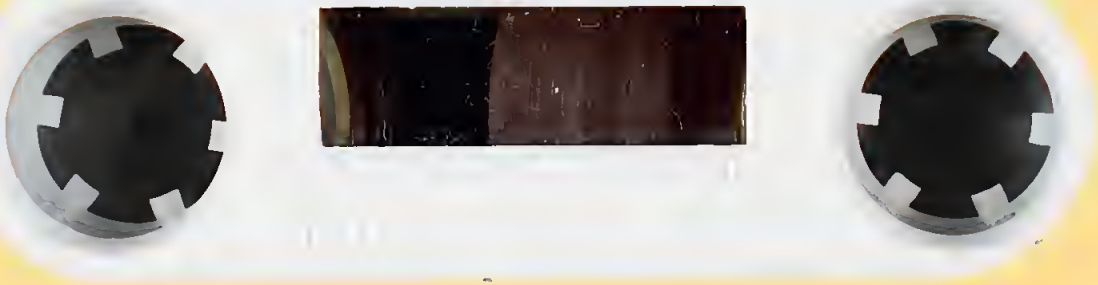
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Inflight Relaxation

Harold H. Bloomfield, M.D. Sirah Vettese, Ph.D.



SIDE TWO

STEREO

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Think clearly
◇
Be more creative
◇
Use your whole brain

MIND/BODY
HEALING TAPES™

BOOST YOUR BRAINPOWER

A *PREVENTION*
MAGAZINE
AUDIOCASSETTE

BOOST
BRAINPO

by The Editors of *PREVEN*

- Eat "smart" and perform be
thought possible.
- Open your creative potentia
to communicate with your
- Learn specific tips to get yo
you can really concentrate.
- Experience autogenic traini
that clears your mental dec
cerebral engines.

MIND/BODY HEALING TAPES™

BOOST YOUR BRAINPOWER

© Rodale Press, 1989

Side One

26:36 min.



RODALE

A *PREVENTION* MAGAZINE AUDIOCASSETTE

MIND/BODY HEALING TAPES™

BOOST YOUR BRAINPOWER

© Rodale Press, 1989

Side Two

25:03 min.



RODALE

A *PREVENTION* MAGAZINE AUDIOCASSETTE




SIDE A
Kriscore
SIDE B
Yejuržalė




100
50
0

Saint Germain Press, Inc.®



SGC **M-18**

"I AM" Music of the Spheres®

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"I AM" Ascended Master Miracle Conclave Choir and Orchestra

DOLBY B®

©1994 SAINT GERMAIN PRESS, INC.®

SIDE ONE –

ECSTASY (6)

with

Choir and Orchestra



SGC
M-18

Time
4:26

Total
26:51

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Il.

SIDE TWO –

ECSTASY (5)
with
Orchestra



SGC
M-18

Time
5:17
Total
26:37

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SGC



M-14

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"I AM" Ascended Master Miracle Conclave Choir and Orchestra

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SIDE ONE–

BELOVED MARY, MOTHER OF JESUS (3)

with

CHOIR & ORCHESTRA

SGC
M-14



Time
8:53

Total
26:45

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IL

SIDE TWO –

BELOVED MARY, MOTHER OF JESUS (3)

with

CHOIR & ORCHESTRA

SGC
M-14



Time
8:53

Total
26:45

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M-12

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"I AM" Ascended Master Senior Miracle Conclave Choir and Orchestra

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"I AM" MUSIC OF THE SPHERES®

GODDESS OF PEACE

With Choir and Orchestra

M-12

5212

Side One



Time
14:06

TOTAL
(THREE TIMES)
42:24

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"I AM" MUSIC OF THE SPHERES®

GODDESS OF PEACE

With Choir and Orchestra

M-12

5212

Side Two



Time
14:06

TOTAL
(THREE TIMES)
42:24

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END IS NEAR
THE END IS NEAR


END TIMES RAVE TAPE


ENDTIMESRAVETAPE
NEAR

Saint Germain Press, Inc.

SGC



5033

ASCENDED MASTER
DICTATIONS

THROUGH
MRS. G. W. BALLARD

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Side One	**SO-53**	**Rose of Light**	**Oct. 3, 1950**
Side Two	**SO-53**	**Rose of Light**	**Oct. 3, 1950**

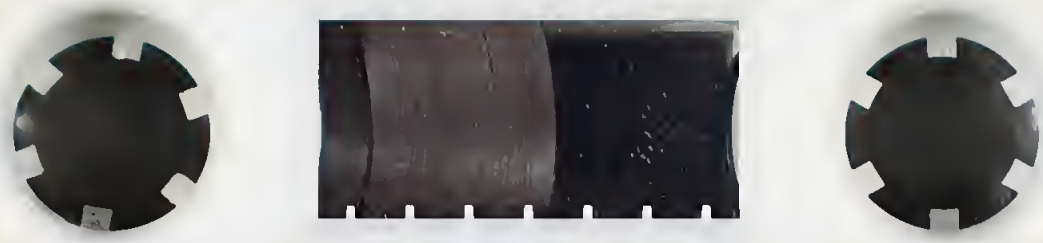
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Side One—

BELOVED ROSE OF LIGHT

Pasadena, CA — Oct. 3, 1950

SO-53
SGC5033



32:15
Min.

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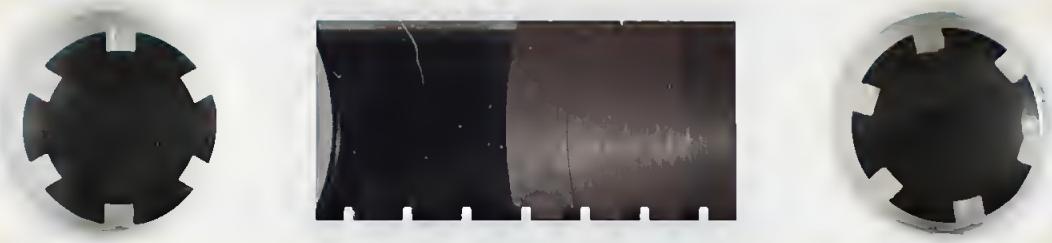
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Side Two —

BELOVED ROSE OF LIGHT

Pasadena, CA — Oct. 3, 1950

SO-53
SGC5033



Dictation
31:30
Total
38:00

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Side One-

#17

LETO, BLESSED LETO
GROUP SINGING

No. 3



6 Min.

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--Dolby--

Side Two-

#19

LETO, BLESSED LETO
GROUP SINGING

No. 3



6 Min.

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KS025

RUDOLPH

THE RED NOSED REINDEER

Kid Stuff Records

- COME ALL YE FAITHFUL
- CHRIST IS BORN TODAY
- WHILE SHEPHERDS WATCHED THE FLOCKS
- IN EXCELSIS DEO
- SILENT NIGHT
- THE FIRST NOEL
- JINGLE BELLS
- HARK THE HERALD ANGELS SING
- WE WISH YOU A MERRY CHRISTMAS (Medley)
- OH LITTLE TOWN OF BETHLEHEM
- JOY, JOY, JOY
- WE THREE KINGS OF THE ORIENT
- JOY TO THE WORLD
- OH CHRISTMAS TREE



Kid™ STUFF RECORDS



We have grown up, or so we think, but the songs, rhymes and fairy tales of our childhood are as young as ever. These stories never grow tired because everyday a new generation is enthralled by their magic. Think back to that age of innocence when you memorized the rhymes and sang the songs. Remember your complete involvement as you listened to your favorite tales? Listen to these classics as performed by The Kid Stuff Repertory Company and watch your child enter this special world of make believe.

Three Little Pigs	KS003	Sleeping Beauty	KS015
Alice In Wonderland	KS004	Hansel and Gretel	KS016
Cinderella	KS005	Snow White	KS023
Pinocchio	KS006	Rudolph The Red Nosed Reindeer	KS025
Mother Goose Rhymes	KS007	Jack And The Beanstalk	KS026
Rumpelstiltskin	KS013	My Storytime Record	KS022

See these figures
Black and white
Color them in
Nice and Bright

KID STUFF RECORDS, Distributed by I.J.E. Distributing, 450 N. Park Road, Hollywood, Florida 33021


AV8
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REGGAE
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BRUCK UP
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BRUCK UP
ME NO NO RIDDEM
33 RPM REGGAE
REGGAETON AV-540

ROHIT Int'l

De Mighty Trini





CURRY TABANCA



De Mighty Trini

SIDE 1

1. CURRY TABANCA

SIDE 2

1. WALKIE TALKIE
2. CLAUSE FOUR

SUNG BY: ROBERT ELIAS (DE MIGHTY TRINI)

ARRANGED BY: LESTON PAUL

MARKETED BY: ROHIT INT'L
511 COMMERCE ST.
FRANKLIN LAKES, N.J. 07417
(201) 337–7325

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GETZ / GILBERTO

STAN GETZ
JOAO GILBERTO
featuring
Antonio Carlos Jobim





2332 050/SEL RG 1172

GETZ/GILBERTO

STAN GETZ
JOÃO GILBERTO
featuring
Antonio Carlos Jobim

Recorded March 18 & 19, 1963
in New York City
Recording Engineer: Phil Ramone
Director of Engineering: Val Valentin
Cover Painting by Olga Albizu
Produced by Creed Taylor

side one

THE GIRL FROM IPANEMA *BMI . . . 5:15*
DORALICE *ASCAP . . . 2:45*
P'RA MACHUCAR MEU CORACAO *BMI . . . 5:07*
DESAFINADO *BMI . . . 4:05*

side two

CORCOVADO *BMI . . . 4:15*
SO DANCO SAMBA *BMI . . . 3:30*
O GRANDE AMOR *BMI . . . 5:25*
VIVO SOHANDO *BMI . . . 2:52*

공륜위심의번호 8610-L-0503—76
문공부허가번호 88-500



JOÃO GILBERTO, with guitar; ANTONIO CARLOS JOBIM, at the piano; and STAN GETZ, playing tenor sax.

Photo by DAVID DREW ZINGG

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SPOTLIGHT ON

Tiara
SPOTLIGHT SERIES

JAMES MELTON & ENZIO STUARTI

IN THE STILL OF THE NIGHT
I'VE GOT YOU UNDER MY SKIN
LOVE WALKED IN
YESTERTHOUGHTS
ABSINTHE FRAPPE

CHE GELIDA MANINA
MATTINATA
CELESTE AIDA
O SOLE MIO
VESTE LA GIUBBA

TMT 7523

Tiara

SPOTLIGHT SERIES



TST 507
TMT 7507



TST 508
TMT 7508



TST 510
TMT 7510



TST 511
TMT 7511



TST 512
TMT 7512



TST 513
TMT 7513



TST 514
TMT 7514



TST 515
TMT 7515



TST 516
TMT 7516



TST 517
TMT 7517



TST 518
TMT 7518



TST 519
TMT 7519



TST 520
TMT 7520



TST 521
TMT 7521



TST 522
TMT 7522



TST 523
TMT 7523



TST 524
TMT 7524



TST 525
TMT 7525



TST 526
TMT 7526



TST 527
TMT 7527



TST 528
TMT 7528



TST 529
TMT 7529



TST 530
TMT 7530



TST 531
TMT 7531



TST 532
TMT 7532

*TMT INDICATES MONAURAL — TST INDICATES STEREO

The sound on this TIARA record is engineered to perfection and is the final product of years of research and development of stereophonic and monophonic recording techniques. All original recordings are made with NEUMANN SM-2 Microphones on AMPEX 350-2 and 300-3 magnetic tape recorders affording a frequency response of from 20 to 20,000 cycles per second. Original master discs are cut with a TELEFUNKEN-DECCA ZS90/45 cutter on a NEUMANN AM 328 lathe using a special amplification system.

All phases of recording, mastering and quality control are under the supervision of Bill Lazerus, Chief Engineer for TIARA RECORDS, in cooperation with AVCO LABS., N.Y. AUDIOTAPE Master-tape Type 2551 M is utilized throughout all phases of recording.

"The world's finest quality monophonic and stereophonic record" is a result of using only the world's finest equipment and materials . . . AMPEX, TELEFUNKEN, NEUMANN and AUDIOTAPE . . . a unique combination of world-renowned manufacturers of quality resulting in a world famous quality record.

All TIARA recordings conform to the RIAA playback curve

This record manufactured by Promo Sonic, Inc., 111 No. San Vicente Blvd., Beverly Hills, Calif.

On Wings of Song



These songs are for seekers, for those who ask
Who am I?
Why am I alive?
What is death?

Here are songs of discovery and inspiration,
songs of peace, of love, and of freedom.

Our teacher, our guide, lives in the Heart.
These songs are messages from the abode of truth in the Heart,
sent to remind and inspire us, like beacons in the dark,
to guide our way home.



SIDE 1:
- NOT MY WILL BUT THINE
- SUN AND THE MOON
- WHO AM I?
- SONG FOR MY GENERATION
- YOU CAN BE AS FREE AS YOU WANT TO BE

SIDE 2:
- SPRING HILL
- TODAY I FEEL
- PEACE BIRD
- WAKE UP CAMBRIDGE
- THANK YOU FRIENDS

Musicians

Robbie Gass - lead vocals, piano, back-up vocals
Prajna Winslow - lead vocals, back-up vocals
Al Shakman - electric and acoustic guitar, bass, shakuhachi
Chaitanya Joren Fishback - hand drums, rhythm instruments
Rudy Grant - trap drums
Sara Benson - flute
Charles Forbes - cello
Steve Maxner - acoustic guitar, banjo on "Spring Hill"
Dale Pfeiffer
Barbara Nieman — Back-up Vocals
Kate Tolbert

Chorus

Andy Bear, Sydney Beaudet, David Braila, Sean Carmody, Jennifer Cassetari, Susan Cooper, Sallie Deans, David Doolittle, Judith Epstein-Gass, Deborah Fish, Chaitanya Joren Fishback, David Friedman, Shawna Friedman, Leah Frischer, Phil Gardner, Harrison Gass, Laurie Gass, Robbie Gass, Nancy Hemingway, Terry Hunt, Jai Michael Josefs, Leie Lindemann-Carmody, Karl Lindquist, Beth Montfort, Harry Newell, Oliver Newton, Barbara Nieman, Ken Nieman, Pamela Pacelli, Dale Pfeiffer, Marc Safkady, Molly Scott, Al Shakman, Carol Stevenson, Talara Sunfall, Kate Tolbert, Bill Torbert, Donna Whitten, Gita Widland, Prajna Winslow

Engineer: Dennis Smyers
Recorded at: Homestead Studio, Cummington, Mass.
Photography: Lee Post
Layout and artwork: Barbara Johnstone, Ann Miller, Judith Epstein-Gass, Beverly Birdsall Cook, Beth Montfort
Special thanks to: David Friedman, Terry Hunt, and all of our community

We dedicate this music to all those who have graced our lives with their love and wisdom.
These songs were written by Robert Gass © copyright 1976.

Available by mail: $7.00 plus $1.00 handling to Spring Hill, Box 124, Ashby, Mass. 01431
Massachusetts residents add 5% sales tax.

On Wings of Song





Spring Hill is a spiritual community. We commit ourselves to the common goal of peace and well being for all people; all living things and for our planet. We are in a personal and collective process of tuning ourselves to become clearer channels for the spirit of love and truth in the universe. From our hilltop center in rural Massachusetts, our work manifests through counseling; teaching; meditation; music and dance; carpentry; and gardening. We are discovering our connectedness to similar groups around the world.

We offer our work to all those seeking inner peace and freedom.

Spring Hill Music has been established to produce and distribute music to inspire and guide us on this journey.

For further information about Spring Hill contact:

Spring Hill
Box 124
Ashby, Mass. 01431
(617) 386-5622

All Songs © Robert Gass 1976

The Wedding Invitation

Vocalists :

Bob Ewing
JoAnn Ewing
Sue Fisher
Lyle Johnson
Sally Johnson
Ron Blathers
Sharon Blathers
Dan Scott

Instrumentalists

Piano: Marybelle Rash
Bass: Gregg Steward
Guitar: Rick Young
Percussion: Dave Gauthier
Organ: David Vaughn
Fender Rhodes: David Vaughn
Flute: Becky Vaughn

Production

Recorded at Rev Recording Co. Portland, Oregon
Mixed at Record Studios, Vancouver, Washington
Recording and Remix Engineer: Stephen Huegli
Cover Design: Jerry Werner - JoAnn Ewing
Coordinator, Joyful Sound: Marybelle Rash

Side-1

1. Wedding Invitation - M. Rash
2. Warm Family Feeling - Jerry Nelson - Dimension Music
3. I've Never Seen The Righteous Forsaken - Archie Dennis, Jr. - Manna Music Inc.
4. Rise And Be Healed - Milton Bourgeois - BMI
5. Jesus, He Means All The World To Me - L. Wolfe - Lanny Wolfe Music
6. Jesus, We Just Want To Thank You - William J. & Gloria Gaither Gaither Music - ASCAP

Side 2

1. Your First Love - M. Rash
2. Day Of Favor - M. Rash
3. Between The Cross and Heaven - William J. & Gloria Gaither - Gaither Music - ASCAP
4. Rise Again - Dallas Holm - Dimension Music
5. Redeeming Love - William J. and Gloria Gaither - Gaither Music - ASCAP
6. Come Unto Jesus - Dallas Holm - Dimension Music



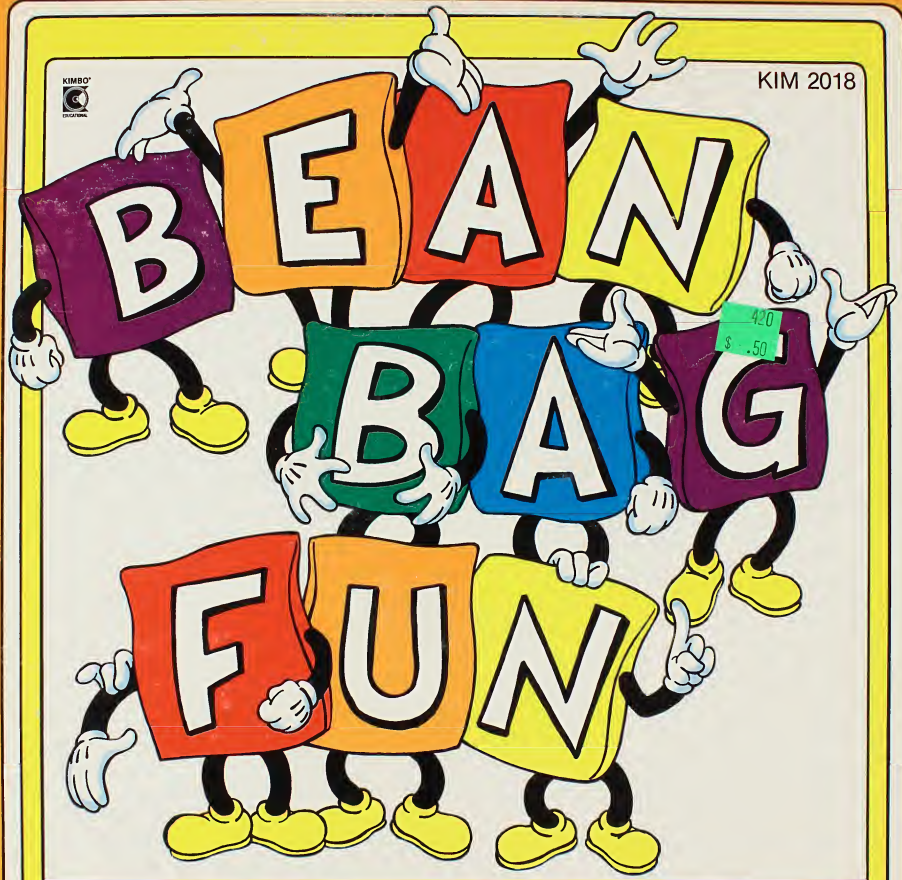









The Joyful Sound, Inc. P.O. Box 5104, Aloha, Oregon 97005



By Laura Johnson and Diane Waldron

BEAN BAG FUN

TEACHING TOOLS $10.50 SCHOOL SUPPLIES

KIM 2018

Youngsters will love this series of sequentially developed activities and games that teach numerous coordination skills, rhythm awareness and listening skills. The original songs feature varied musical themes and sing along lyrics that help direct each activity. The routines are safe, well-paced and lots of fun to do. All the activities may be done as a group and many can be done with one partner or individually.

Side A of the album has instrumentation, lyrics and vocal instructions for the activities. Side B of the album contains instrumentals only, allowing teachers to adapt the additional activities outlined in the manual or develop their own.

About The Authors

LAURA JOHNSON received a degree in education from Northwestern University. She used her background in early childhood and elementary education to create filmstrips, elementary skill-books preschool materials and musical activity records.

DIANE WALDRON received a M.Ed. in Special Education from Boston College. She has a diversified background as a classroom teacher. Diane has taught Special Education at all elementary levels and is currently a learning disabilities specialist at Bradford College, Haverhill, Massachusetts.

CONTENTS

SIDE A — Vocal and Music

1. Bean Bag Kick Line
   Eye Hand/Eye Foot Coordination
2. Tom Tom Bean Bag
   Left/Right Discrimination — Crossing The Midline
3. Bean Bag Carousel
   Individual Toss and Catch
4. On The March
   Balance, Body Identification
5. Beanie's Song
   Partner Toss and Catch
6. Musical Bean Bags
   Passing Game (Fast and Slow)

SIDE B — Music Only

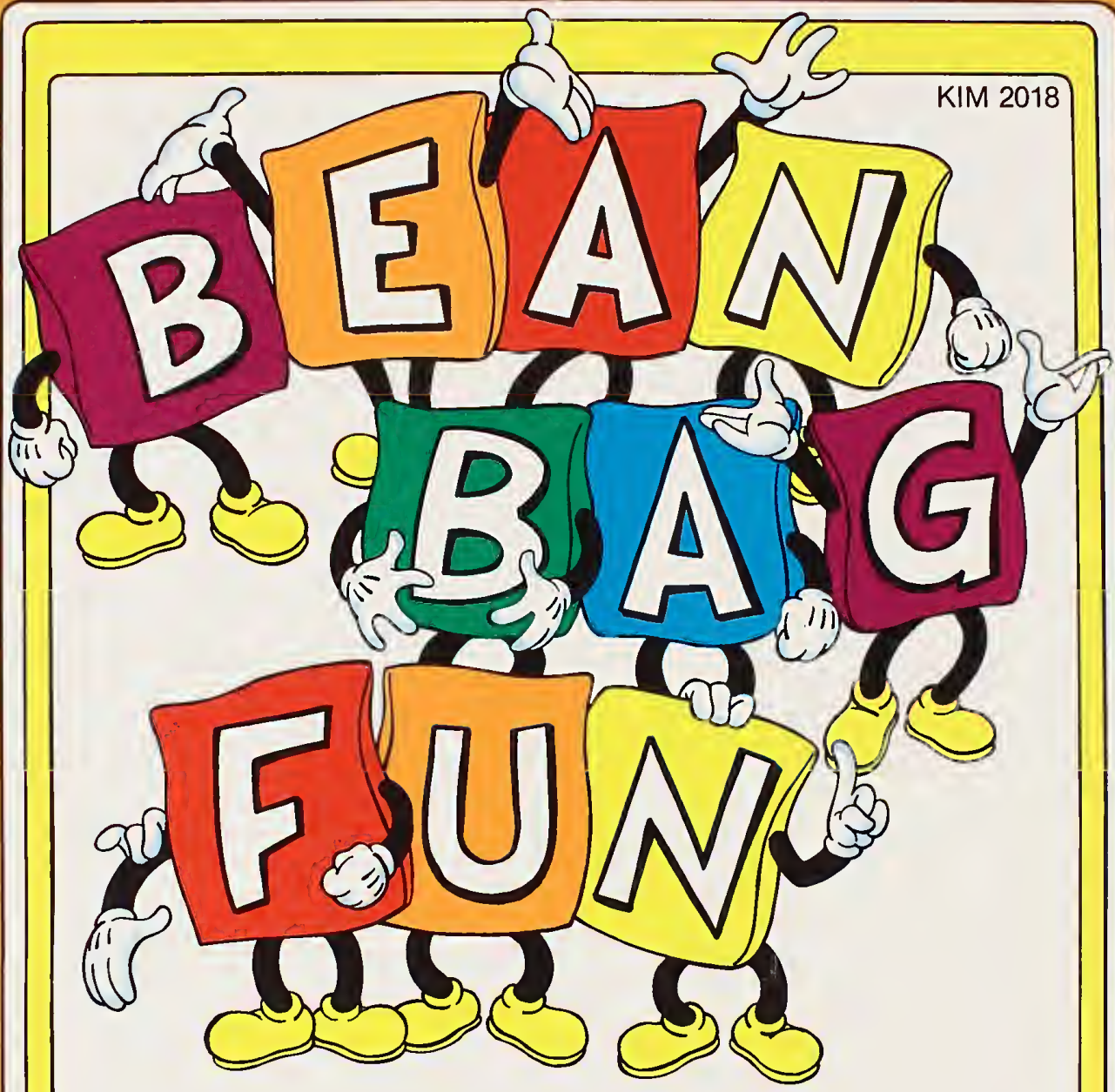
CREDITS

Created by	Laura Johnson, Diane Waldron
Music Written and Conducted by	Dennis Buck
Narrated by	Norm Michaels
Vocalists	Janice Hardgrove, Norm Michaels, Doris Eugenio
Copyist	John Franceschina
Recorded at	Master Sound Productions, Inc., Franklin Square, New York
Engineered by	David Brody
Cover Design and Manual Artwork by	William Robert Laird
Printed at	Michael Graphics, Inc.
Production Coordinators	Amy Laufer, James Kimble
Produced by	Robert Kimble

KIMBO EDUCATIONAL
P.O. BOX 477 LONG BRANCH, N.J. 07740

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KIM 2018



By Laura Johnson and Diane Waldron

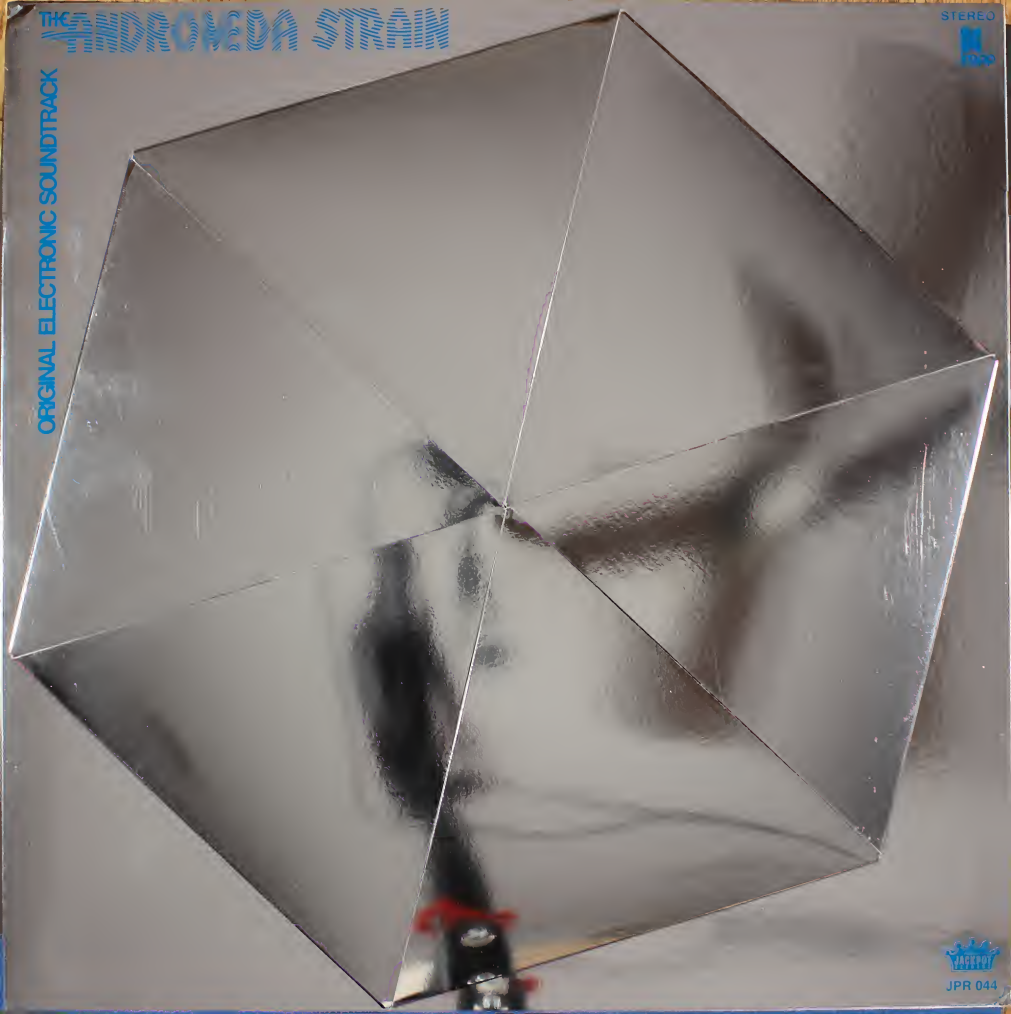


P.O. Box 477 • Long Branch, N.J. 07740

THE ANDROMEDA STRAIN

ORIGINAL ELECTRONIC SOUNDTRACK

STEREO

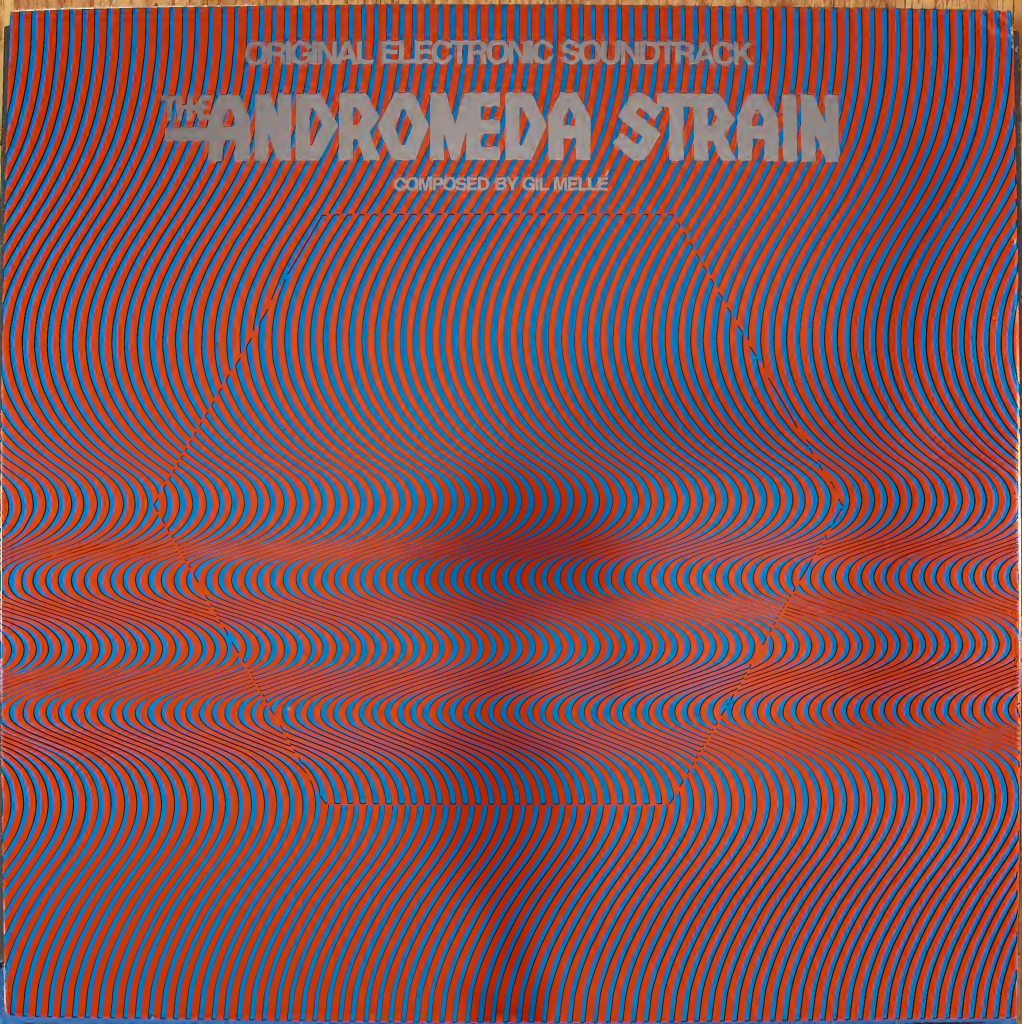


JPR 044

ORIGINAL ELECTRONIC SOUNDTRACK

THE ANDROMEDA STRAIN

COMPOSED BY GIL MELLÉ



WARNING

Due to the unusual shape of this record, only use manual control on record player, or needle damage will result.

THE BEST OF

THE FIVE KEYS



Long playing Full fidelity

VOL. 3

THE BEST OF

THE FIVE KEYS



SIDE ONE

1—YEARNING
(Maryland Pierce)

2—WILL MY HEART STAND A CHANCE
(Dickie Smith)

3—WHEN YOU'RE GONE
(Rudy West)

4—WHITE CLIFFS OF DOVER
(Burton-Kent)

5—I DON'T STAND A GHOST OF A CHANCE
(Young-Crosby-Washington)

6—HUCKLE BUCK WITH JIMMY
(The Five Keys)

7—I'LL ALWAYS BE IN LOVE WITH YOU
(Green-Stept)



SIDE TWO

1—IF YOU ONLY KNOW
(Leslie-Smith)

2—SERVE ANOTHER ROUND
(Rudolph Toombs)

3—DARLING
(Rudy West)

4—GOIN' DOWNTOWN
(The Five Keys)

5—DO I NEED YOU
(Arnhelm-West-Lyman)

6—CAN'T KEEP FROM CRYING
(West-Smith)

7—ROCKING CRYING BLUES
(Rudolph Toombs)

VOL. 3

US 7704 / STEREO

12 original artist hits

PLEASE LOVE ME | B. B. King
MARY LOU | Young Jessie
STRANDED IN THE JUNGLE | The Cadets
BLOW JOE BLOW | Joe Houston
NO MORE DOGGIN | Roscoe Gordon
TICK TOCK | Marvin & Johnny
GOODNIGHT MY LOVE | Jesse Belvin
WHY DON'T YOU WRITE ME | The Jacks
DANCE WITH ME HENRY | Etta James
OOP SHOOP | The Queens
DON'T FEEL SORRY FOR ME | Jimmy Beasley
EDDIE MY LOVE | Teen Queens

VOLUME ONE

7701 THE EXCITING JIMMY SMITH w/ DON GARDNER TRIO

7702 BETTY EVERETT & THE IMPRESSIONS

7703 A HEART FULL OF BLUES – B.B. KING

7704 ORIGINAL ARTIST HITS VOL. I

7705 EASY LISTENING BLUES – B.B. KING

7706 ORIGINAL ARTIST HITS VOL. II

7707 THE HAWK SWINGS – COLEMAN HAWKINS

7708 BLUES FOR ME – B.B. KING

7709 GROOVIN' WITH GETZ

7710 DRIFTIN' THRU THE BLUES – JOHN LEE HOOKER

7711 I LOVE YOU SO – B.B. KING

7712 ETTA JAMES SINGS

7713 LIGHTNING HOPKINS SINGS THE BLUES

7714 THE SOUL OF B.B. KING

7715 A SPOONFULL OF BLUES – JIMMY WITHERSPOON

7716 THE BLUES IN MY HEART, THE RHYTHM IN MY SOUL – ELMORE JAMES

7717 BIG CITY BLUES – HOWLING WOLF

7718 THE BEST OF THE BIGGEST – VARIOUS ARTISTS

7719 MY ROCKIN' SOUL – JIMMY McCRACKLIN

7720 BUT NOT FORGOTTEN – JESSE BELVIN

7721 SWING LOW SWEET CHARIOT – B.B. KING

7722 SHADES OF GRAY – WARDELL GRAY

7723 LITTLE RICHARD SINGS SPIRITUALS

7724 MY KIND OF BLUES – B.B. KING

7725 THE BLUES – JOHN LEE HOOKER

7726 SINGING THE BLUES – B.B. KING

7727 THE BEST OF ETTA JAMES

7728 THE GREAT B.B. KING

7729 FOLK BLUES – JOHN LEE HOOKER

7730 KING OF THE BLUES – B.B. KING

7731 THE GREAT BLUES SOUND OF JOHN LEE HOOKER

7732 THE BLUES – B.B. KING

7733 ROCK ME BABY – B.B. KING

7734 LET ME LOVE YOU – B.B. KING

7735 IKE & TINA TURNER REVUE LIVE

7736 LIVE! B.B. KING ON STAGE

7737 SOUL – LOWELL FULSOM

7738 PURE SOUL – B.B. KING, LOWELL FULSOM, ELMORE JAMES, Z.Z. HILL, LITTLE RICHARD, VERNON & JEWELL

7739 THE SOUL STIRRING Z.Z. HILL

7740 THE SOUL OF IKE AND TINA – IKE & TINA TURNER

7741 TRAMP – LOWELL FULSOM

7742 THE JUNGLE – B.B. KING

7743 ORIGINAL FOLK BLUES – ELMORE JAMES

7744 ORIGINAL FOLK BLUES – LIGHTNING HOPKINS

7745 ORIGINAL FOLK BLUES – SMOKEY HOGG

7746 ORIGINAL FOLK BLUES – JOHN LEE HOOKER

7747 ORIGINAL FOLK BLUES – HOWLING WOLF

7748 20 GREATEST BLUES HITS – ORIGINAL ARTISTS

7749 A WHOLE LOT OF SOUL – Z.Z. HILL

7750 BOSS OF THE BLUES – B.B. KING

7751 20 SUPER RHYTHM & BLUES HITS VOL. 2 ORIGINAL ARTISTS

7752 LOWELL FULSOM NOW

7753 COLD SHOT – JOHNNY OTIS

7754 UNDERGROUND BLUES

7755 IKE & TINA TURNER'S FESTIVAL OF LIVE PERFORMANCES

7756 THE INCREDIBLE SOUL OF B.B. KING

7757 PRESTON LOVE'S OMAHA BAR-B-Q – SHUGGIE OTIS ON GUITAR

7758 THE SOUL OF TOMMY YOUNGBLOOD

7759 BIG JOE TURNER TURNS ON THE BLUES

7760 WEST VIRGINIA SLIM ELECTRIC BLUES BAND

7761 ROCK AND ROLL FESTIVAL VOL. 1

7762 GET IT ON – PACIFIC GAS & ELECTRIC

7763 TURN ON WITH B.B. KING

7764 GUITAR SLIM GREEN'S STONE DOWN BLUES - (WITH JOHNNY & SHUGGIE OTIS)

7765 PLEASE, PLEASE, PLEASE – THE IKE & TINA TURNER REVUE, LIVE

7766 THE GREATEST HITS OF B.B. KING VOL. 1

7767 ROOTS OF ROCK, VOL. 1 - THE GREAT ROY MILTON

7768 LET'S GO GET STONED – LOWELL FULSOM

7769 THE GREATEST HITS OF JOHN LEE HOOKER

7770 Z.Z. HILL'S GREATEST HITS – DUES PAID IN FULL

7771 B.B. KING – BETTER THAN EVER

7772 B.B. KING LIVE

7773 THE ORIGINAL "SWEET SIXTEEN B.B. KING

7774 ALL NIGHT LONG – JOE HOUSTON

7775 LITTLE RICHARD SINGS HIS GREATEST HITS RECORDED LIVE

7776 THE IKETTES SOUL THE HITS

7777 THE WILD AND FRANTIC LITTLE RICHARD

7778 ORIGINAL FOLK BLUES / THE LEGEND OF ELMORE JAMES

7779 ORIGINAL FOLK BLUES / MEMPHIS BLUES

7780 ORIGINAL FOLK BLUES / CALIFORNIA BLUES

7781 ORIGINAL FOLK BLUES / BLUES FROM THE DEEP SOUTH

7782 ORIGINAL FOLK BLUES / TEXAS BLUES

7783 ORIGINAL FOLK BLUES / DETROIT BLUES

7784 ORIGINAL FOLK BLUES / ARKANSAS BLUES

7785 ORIGINAL FOLK BLUES / LIGHTNING HOPKINS – A LEGEND IN HIS OWN TIME

7786 ORIGINAL FOLK BLUES / MISSISSIPPI BLUES

7787 ORIGINAL FOLK BLUES / THE RESURRECTION OF ELMORE JAMES

7788 ORIGINAL FOLK BLUES / B. B. KING, 1949-1950

7789 ORIGINAL FOLK BLUES / WEST COAST BLUES

7790 STILL BOSS OF THE BLUES – JOE TURNER

7791 LITTLE RICHARD, RIGHT NOW

united RECORDS AND TAPES

















united·superior records ❋ *5810 so. normandie ave., los angeles, california*

stereo AL ZEPPY - MELODIAS INMORTALES PARA LA JUVENTUD - UA LATINO - LS-81020



AL ZEPPY

MELODIAS INMORTALES PARA LA JUVENTUD

UA LATINO

STEREO LS 61020
HIGH FIDELITY L 31020

UA LATINO

A DIVISION OF UNITED ARTISTS RECORDS, INC. • 729 SEVENTH AVENUE • NEW YORK 19, NEW YORK

AL ZEPPY—MELODIAS INMORTALES PARA LA JUVENTUD

The music business would not be the exciting business it is today without recording artists like Al Zeppy. His excellent singing and his personal enthusiasm have resulted in a meteoric rise to fame for the young vibrant Venezuelan whom all Puerto Ricans learned to love almost overnight. With his first album barely in the stores, Zeppy burst spectacularly to the top of the charts with four records simultaneously in the "top ten."

In his new album, Zeppy has recorded ten musical themes of permanence—songs that have been hits for over 100 years. With casual ease Zeppy bridges the generation gap making truly classical music really popular. His contemporary interpretation translates the immortal melodies of the greatest 19th century Romantic composers into a sound for today's generation.

Recording with the traditional Baroque instruments of that period—harpsichord, string quartet, flute and clarinet—the arrangements include a contemporary drummer and three guitars. Singing special Spanish lyrics by a favorite Puerto Rican writer, Zeppy's pop renditions transform the songs into a new dimension not imagined even by their composers: Rachmaninoff, Debussy, Tchaikovsky . . .

But if this can be called chamber music, you'd better roll up the rug because Zeppy really makes Baroque mean dancing! It's Beethoven for teeny-boppers and a fugue to frug to! This album will have people shouting; "Have you heard Zeppy's newest record with that catchy tune by Chopin?'

El mundo musical no sería el estimulante negocio que es hoy si no hubiese artistas de grabación como Al Zeppy. Su excelente voz y su magnetismo personal han impulsado en su meteórico ascenso a la fama a este vibrante joven venezolano a quien toda Puerto Rico aprendió a querer casi de la noche a la mañana. Apenas habia llegado su primer disco al mercado, Zeppy ascendió espectacularmente a la cima con cuatro discos simultáneamente entre los primeros diez.

En su último álbum Zeppy ha grabado diez temas musicales de permanencia—canciones que han sido populares por más de un siglo. Con pasmosa facilidad Zeppy parece sobreponerse al tiempo y hace de la música clásica música auténticamente popular. Su moderna interpretación traduce las inmortales melodías de los más grandes compositores románticos en arte para la generación actual.

Grabando con los instrumentos barrocos tradicionales de la época—clavicordio, cuarteto de cuerdas, flauta, clarinete—el arreglo incluye un redoblante contemporáneo y tres guitarras. Cantando letra en español, escrita especialmente por destacado un escritor puertorriqueño, la ejecución popular por Zeppy pone una nueva dimensión en las canciones que ni sus propios compositores habrian imaginado: Rachmaninoff, Debussy, Tschaikovsky . . .

Pero si esto puede calificarse de música de cámara, prepárese para una grata sorpresa, porque Zeppy ha dado un giro completamente moderno a lo barroco. ¡Es Beethoven para la juventud y una invitación al "frug" también! Este álbum hará que la gente clame: "¿Han oido el último disco de Zeppy con esa contagiosa cadencia de Chopin?".

Produced by: Leroy Holmes
Recording and mixing engineer: Eddie Smith
Recorded in New York City at Mayfair Recording Studios

Producida por: LeRoy Holmes
Ingeniero de grabación y sonido: Eddie Smith
Grabada en Ciudad de Nueva York en Mayfair Recording Studios

SIDE ONE

1. **AMOR PARA DOS**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:00
2. **ANOCHE**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:25
3. **TE ADIVINE**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:24
4. **CUANDA LA LUNA CANTO**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:15
5. **POR SIEMPRE**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP 1:52

SIDE TWO

1. **MAGIOOS MOMENTOS**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP 1:58
2. **CUANDO**
(P. Bennett) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:04
3. **NUESTRO AMOR**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:05
4. **DIVINA ILUSION**
(E. Quesada) PEER INTERNATIONAL CORPORATION/BMI 2:45
5. **VERDADERO AMOR**
(A. Herger) UNITED ARTISTS MUSIC CO., INC/ASCAP 2:52

THIS RECORD HAS BEEN ENGINEERED AND MANUFACTURED IN ACCORDANCE WITH STANDARDS DEVELOPED BY THE RECORD INDUSTRY ASSOCIATION OF AMERICA, INC.

TAKOMA
C-1022
STEREO



THE NEW POSSIBILITY:

JOHN FAHEY'S GUITAR SOLI CHRISTMAS ALBUM



SIDE ONE

1. JOY TO THE WORLD *(George F. Handel)* 1:52
2. WHAT CHILD IS THIS? *(Traditional)* 3:02
3. MEDLEY: HARK, THE HERALD ANGELS SING *(Mendelssohn, adapted)*
   O COME ALL YE FAITHFUL *(Traditional)* 3:10
4. AULD LANG SYNE *(Traditional)* 2:01
5. THE BELLS OF ST. MARY'S *(Adams)* 2:10
6. GOOD KING WENCESLAS *(Traditional)* 1:10
7. WE THREE KINGS OF ORIENT ARE *(J. H. Hopkins, Jr.)* 1:50
8. GOD REST YE MERRY GENTLEMEN FANTASY *(Traditional-Fahey)* 3:00

SIDE TWO

1. THE FIRST NOEL *(Traditional)* 2:12
2. CHRIST'S SAINTS OF GOD FANTASY *(Hopkins-Fahey)* 10:12
3. IT CAME UPON A MIDNIGHT CLEAR *(R. S. Willis)* 1:28
4. GO I WILL SEND THEE *(Traditional Negro Christmas Spiritual)* 3:00
5. LO HOW A ROSE E'ER BLOOMING *(Praetorius)* 3:45
6. SILENT NIGHT, HOLY NIGHT *(Franz Gruber)* 1:14

Designed By Tom Weller/Joyful Wisdom Enterprises



Ring Out, Solstice Bells · March, the Mad Scientist
Christmas Song · Pan Dance

Special Issue To Commemorate Christmas 1976
This Record is for Radio Use Only and is not available commercially

CHS 3 PDJ

Side One

Ring Out, Solstice Bells

Ian Anderson-vocal, accoustic guitar & flute Barriemore Barlow-percussion Martin Barre-guitar
John Evans-piano John Glascock-bass & vocal David Palmer-synthesizer & vocal.

March, the Mad Scientist

Ian Anderson-vocal, accoustic guitar & electric piano Jeffrey Hammond-Hammond-string bass.

Side Two

Christmas Song

Ian Anderson-mandolin, vocal & whistle Clive Bunker-drums Glenn Cornick-bass
David Palmer arranged for and conducted the string quartet.

Pan Dance

(Instrumental)
Ian Anderson-flute Barriemore Barlow-Percussion Martin Barre-guitar John Evans-keyboards
Jeffrey Hammond-Hammond-bass Rita, Liz & Helen-violins Cathy-Cello.

All compositions by Ian Anderson
Produced by Ian Anderson
(Christmas Song co-produced by Terry Ellis)
Cover illustration by Paul Ellis

The Winter Solstice falls on December 22nd and is the shortest day of the year. Originally it was celebrated as a pagan festival. With the advent of Christianity it was adopted to celebrate the Birth of Christ or Christmas as it later became commonly known. Perhaps there are those today who acknowledge the origin of the Christmas Festival?

Chrysalis

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THE Shadow

ORIGINAL RADIO BROADCASTS

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A George Garabedian Production

*MARK 56 RECORDS

ORIGINAL RADIO BROADCASTS

The Golden Age of Radio

It began with a crude coil of wire and a crystal, together with an earphone, and ended with a sophisticated piece of equipment requiring the patience of Job to operate. It was called Radio.

By 1939, some 28 million families were listening to the magic sound which was projected through the air waves into the living rooms all across America.

The only true dimension which radio had was sound. It was the listener who added the color, the excitement, the life, and the imagination. Radio became the "Theatre of the Mind."

Radio was believable.

The characters and the situations became convincing illusions in the minds of the listeners, and there was no limit of how far "out" the audience could let itself go.

One night in 1938, Orson Welles staged an invasion from Mars which created a wave of mass hysteria, seizing thousands of radio listeners. Dramatizing H. G. Welles' "The War of the Worlds," thousands were led to believe that an interplanetary conflict had actually started with the invasion by Martians — spreading death and destruction in both New Jersey and New York. This broadcast disrupted households, interrupted religious services, created traffic jams, and clogged communication systems. Orson Welles, long known as "THE SHADOW," had already given "the creeps" to countless child listeners. This time a score of adults required medical treatment for shock and hysteria.

The radio listener's mind did the work for him. All he needed to do was set his radio dial, sit back, and listen.

From the city slums to the backwoods country, rode a familiar figure known as the LONE RANGER. SERGEANT PRESTON plied his way across the Yukon Territory, while THE SHADOW, SUPERMAN, and DICK TRACY fought their way through adventure after adventure.

Imagine the LONE RANGER and his faithful Indian companion, Tonto, trapped in an Indian camp.

SERGEANT PRESTON and his wonder dog, Yukon King, more than once found themselves faced with death at the hands of some unscrupulous criminal of the north country.

There was a time when Lamont Cranston known to many as THE SHADOW, was found out by a woman, and SUPERMAN found himself facing enemies who used "Kryptonite" — the one thing SUPERMAN could not fight. While all this was going on, DICK TRACY and his side-kick, Tess Trueheart, fought their way through the cities chasing after such criminals as The Mole.

What kid never experienced the long, agonizing "allow three weeks for delivery" wait for his magic decoder, which was used for the daily clues given at the end of the radio broadcast? What about the box tops and 25¢ for that prized "official badge" which allowed one to join the club and receive all of the privileges which went with it?

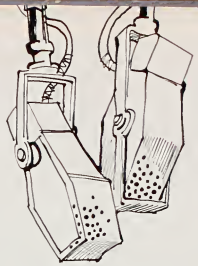
Even though television has taken over the responsibilities of amusing the vast audiences with its brilliant colored pictures, radio still lives today in the minds of those persons who remember the call of "Hi-yo Silver!!!! A fiery horse with the speed of light, a cloud of dust and a hearty hi-yo Silver. THE LONE RANGER!"

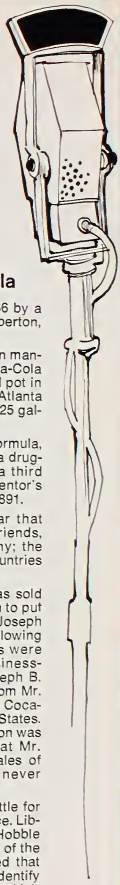
"Who knows what evil lurks in the hearts of men? THE SHADOW knows!"

"This is DICK TRACY on the case of 'The Broken Record.' Stand by for action!"

"Look! Up in the sky! It's a bird! It's a plane! It's SUPERMAN!"

This long playback album embraces a complete radio broadcast as originally heard during the Golden Age of Radio. For those of you who have heard it before — pleasant memories! For those of you who are hearing it for the first time — now you are listening to RADIO!





The Story of Coca-Cola

Coca-Cola was introduced in 1886 by a wholesale-druggist, Dr. John S. Pemberton, of Atlanta, Georgia.

In stark contrast to today's modern manufacturing and bottling plants, Coca-Cola was first produced in a three-legged pot in the back yard of Dr. Pemberton's Atlanta home. In the first year, sales totaled 25 gallons, bringing in $50 in revenue.

Two years after perfecting his formula, Dr. Pemberton died. Another Atlanta druggist, Asa G. Candler, purchased a third interest in Coca-Cola before the inventor's death, becoming the sole owner in 1891.

It was during the following year that Mr. Candler, together with a few friends, organized The Coca-Cola Company; the products of which now reach 130 countries around the globe.

Coca-Cola, in the early years, was sold only at soda fountains. The first man to put Coca-Cola in a bottle and sell it was Joseph A. Biedenharn, a Mississippian. Following closely on Mr. Biedenharn's heels were two Chattanooga, Tennessee businessmen, Benjamin F. Thomas and Joseph B. Whitehead, who in 1899, secured from Mr. Candler the rights to bottle and sell Coca-Cola in practically the entire United States. The money involved in this transaction was one dollar; and legend has it that Mr. Candler, busy with the booming sales of Coca-Cola at the soda fountain, never bothered to collect.

It was in 1916 that the famous bottle for Coca-Cola made its initial appearance. Liberal phrase-makers called it the "Hobble Skirt" bottle after the ladies' fashion of the period. Today, it has been estimated that 90% of the world's population can identify the bottle for Coca-Cola by its shape, which is also a registered trademark.

* MARK 56 RECORDS

PRODUCED BY GEORGE GARABEDIAN ● PRODUCT OF MARK 56 RECORDS ● P.O. BOX ONE, ANAHEIM, CALIFORNIA 92805

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feel so different
I am stretched on your grave
three babies
the emperor's new clothes
black boys on mopeds

nothing compares 2 U ++
Jump in the river*
you cause as much sorrow
the last day of our Acquaintance
I do not want what I haven't got

Produced by Sinéad extent ++
Produced by Sinéad & Nellee Hooper

ensign

Chrysalis.

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feel so different
(o'connor)

I am not like I was before
I thought that nothing would change me
I was not listening anymore
Still you continued to affect me.

I was not thinking anymore
Although I said I still was
I'd said "I don't want anymore"
because of bad experience

but now I feel so different
I feel so different
I feel so different

I have not seen freedom before
and I did not expect to
don't let me forget now I'm here
help me to help you to behold you

I started off with many friends
and we spent a long time talking
I thought they meant every word they said
but like everyone else they were stalling

and now they seem so different
they seem so different
they seem so different

I should have hatred for you
but I do not have any
and I have always loved you
oh you have taught me plenty

the whole time I'd never seen
all you had spread before me
the whole time I'd never seen
that all I need was inside me

now I feel so different
I feel so different
I feel so different.

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strings arranged + directed by Nick Ingman.

I am Stretched on your grave
(King/F.O'Connor)

arranged by Sinéad, Chris and John.

I am stretched on your grave
and will lie there forever
if your hands were in mine
I'd be sure we'd not sever
my apple tree my brightness
it's time we were together
for I smell of the earth
and am worn by the weather

when my family thinks
that I'm safe in my bed
from night until morning
I am streched at your head
calling out to the air
with tears hot and wild
my grief for the girl
that I loved as a child

do you remember
the night we were lost
in the shade of the blackthorn
and the chill of the frost
thanks be to Jesus
we did what was right
and your maidenhead still
is your pillar of light

the priests and the friars
approach me in dread
because I still love you
my love and you're dead
I still would be your shelter
through rain and through storm
and with you in your cold grave
I cannot sleep warm

So I'm stretched on your grave
and will lie there forever
if your hands were in mine
I'd be sure we'd not sever
my apple tree my brightness
it's time we were together
for I smell of the earth
and am worn by the weather

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vocal melody written by phillip King
fiddle - steve wickham

three babies
(o'connor)

each of these
my three babies
I will carry with me
for myself
I ask no one else will be
mother to these three
and of course
I'm like a wild horse
but there's no other way I could be
water + feed
are not tools that I need
for the thing that I've chosen to be

in my soul
my blood + my bones
I have wrapped your cold bodies around me
the face on you
the smell of you
will always be with me

each of these
my three babies
I was not willing to leave
though I tried
I blasphemed + denied
I know they will be returned to me
each of these
my babies
have brought you closer to me
no longer mad like a horse
I'm still wild but not lost
from the thing that I've chosen to be

and it's 'cos you've thrilled me
silenced me
stilled me
proved things I never believed
the face on you
the smell of you
will always be with me.
(repeat 1st verse)

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acoustic guitar, Keyboards + Percussion - Sinéad
strings arranged by Sinéad + Directed by Nick Ingman.

the emperor's new clothes
(o'connor)

It seems like years since you held the baby
while I wrecked the bedroom
you said it was dangerous after Sunday
and I knew you loved me
he thinks I just became famous
and that's what messed me up
but he's wrong
how could I possibly know what I want
when I was only twenty-one?
and there's millions of people
to offer advice and say how I should be
but they've twisted
and they will never be any influence on me
but you will always be
you will always be

if I treated you mean
I really didn't mean to
but you know how it is
and how a pregnancy can change you

I see plenty of clothes that I like
but I won't go anywhere nice for a while
all I want to do is just sit here
and write it all down and rest for a while
I can't bear to be in another city
one where you are not
I would return to nothing without you
if I'm your girlfriend or not
maybe I was mean
but I really don't think so.
you asked if I'm scared
and I said so

everyone can see whats going on
they laugh 'cos they know they're untouchable
not because what I said was wrong
whatever it may bring
I will have my own policies
I will sleep with a clear conscience
I will sleep in peace

maybe it sounds mean
but I really don't think so
you asked for the truth and I told you

through they're own words
they will be exposed
they've got a severe case of
the emperors new clothes.

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DRUMS - John Reynolds
Bass - Andy Rourke
Electric guitar - Marco Pirroni
accoustic guitar - Sinéad

black boys on mopeds†
(o'connor)

margret thatcher on t.v.
shocked by the deaths that took place in Beijing
it seems strange that she should be offended
the same orders are given by her

I've said this before now
you said I was childish + you'll say it now
'remember what I told you
if they hated me they will hate you'

Englands not the mythical land of madame george + roses
it's the home of police who kill black boys on mopeds
and I love my boy + thats why I'm leaving
I don't want him to be aware that there's
any such thing as grieving

young mother down at Smithfield
5am looking for food for her kids
in her arms she holds three cold babies
and the first word that they learned was 'Please'

these are dangerous days
to say what you feel is to dig your own grave
'remember what I told you
if you were of the world they would love you'

Englands not the mythical land of madame george + roses
it's the home of police who kill black boys on mopeds
and I love my boy + thats why I'm leaving
I don't want him to be aware that theres
any such thing as grieving.

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† Arranged by Sinéad + Karl Wallinger
accoustic guitar - Sinéad

FI 21759

nothing compares 2U
(Prince)

It's been seven hours + fifteen days
since U took your love away
I go out every night + sleep all day
since U took your love away
since U been gone I can do whatever I want
I can see whomever I choose
I can eat my dinner in a fancy restaurant
but nothing
I said nothing can take away these blues,
'cos nothing compares
nothing compares 2 U

It's been so lonely without U here
like a bird without a song
nothing can stop these lonely tears from falling
tell me baby where did I go wrong
I could put my arms around every boy I see
but they'd only remind me of you
I went to the doctor Guess what he told me
Guess what he told me
he said Girl U better have fun
no matter what U do
but he's a fool
'cos nothing compares
nothing compares 2 U

all the flowers that U planted mama
in the back yard
all died when U went away
I know that living with U baby was sometimes hard
but I'm willing to give it another try
'cos nothing compares
nothing compares 2 U

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Jump in the river *
(O'connor/Pirroni)

the phone calls
always left me unsure
they'd never say things of they're own accord
I am preoccupied
I can't get them out of my mind
they are terrified

and if you said Jump in the river I would
because it would probably be a good idea
you're not supposed to be here at all
it's all been a gorgeous mistake
Sick one or clean one
the best one
that God ever made

when I kissed you
you didn't mind
I thought I tasted of too many cigarettes
but you tasted like wine
and I'm not going to change my mind
just because of what they said
the worm has laid eggs in their hearts
but not in my head

(chorus)

There's been day's like this before you know
and I liked it all
like the times we did it so hard
there was blood on the wall

and if you said Jump in the river I would
because it would probably be a good idea

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drum programming, electric guitar, keyboards - Sinéad

Bass, acoustic guitar - Andy Rourke

thanks to
the Roach family
Elaine Schock, Karen Brown, Steve Wickham,
all my family.
Marco, Andy, Dave, Karl, Chris + Jan, Joseph
Pat Savage, Nikki Whelan, John Maybury,
Gerry Stafford, Alan McDonald, Baillie Walsh,
John Kennedy, Derry Film + Video, fachtna,
Nigel + Chris, Doreen, Carol, Paul Conroy, B P fallon.
mike Bone, Steve Horse, Gota
Ciara O'Flanagan, Kevin Moore, Christophe Magny,
Steve Fargnoli, M C. Lyte, James ted, Bill Coleman, Sean Devitt
The Stud Bros. Liam M'Coy, Al Catturnach, Agnes Garland,
teena Piggott, the Johnson family, the First Priority Crew,
M C. Duke, michie Mee, Christy, Val, Juno, Andy, Padraic,
Ina Maibach, winnie, Barbara Skydell, frank Barcelona,
the Pogues, Dominique Le Rigoleur, Eamonn McCann, Legs McNeil,
John Richmond, Dave Stewart, Robbie + fee + Scarlett,
Shane Lanigan, NSO, Leroy + the dread broadcasting company



God's place is the world
but the world is not God's place

you cause as much Sorrow
(O'connor)

I'm full of good intentions
like I never was before
it's too late for prevention
but I don't think it's too late for the

so you call in your minions
see what you can find
night time or morning
these hands are sticky but I don't mind

Why must you always be around?
why can't you just leave it be?
it's done nothing so far but destroy my life
you cause as much Sorrow dead
as you did when you were alive

I never said I was tough
that was everyone else
so you're a fool to attack me
for the image that you built yourself

It just sounds more vicious
then I actually mean
I really am soft + tender + sweet

Why must you always be around?
why can't you just leave me be?
you've done nothing so far but destroy my life
you cause as much Sorrow dead
as you did when you were alive
(Repeat)

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accoustic guitar + piano - Dave munday
bass - Andy Rourke
Drums - John Reynolds

the last day of our Acquaintance
(O'connor)

This is the last day of our acquaintance
I will meet you later in somebody's office
I'll talk but you won't listen to me
I know what your answer will be

I know you don't love me any more
you used to hold my hand when the plane took off
two years ago there just seemed so much more
and I don't know what happened to our love

todays the day
our friendship has been stale
and we will meet later to finalise the details
two years ago the seed was planted
and since then you have taken me for granted

but this is the last day of our acquaintance
I will meet you later in somebody's office
I'll talk but you won't listen to me
I know your answer already (Repeat)

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accoustic guitar - Sinéad
bass - Jah Wobble
drums - John Reynolds

I do not want what I haven't got
(O'connor)

I'm walking through the desert
and I am not frightened although it's hot
I have all that I requested
and I do not want what I haven't got

I have learned this from my mother
see how happy she has made me
I will take this road much further
though I know not where it takes me

I have water for my journey
I have bread + I have wine
no longer will I be hungry
for the bread of life is mine

I saw a navy blue bird
flying way above the sea
I walked on + I learned later
that this navy blue bird was me

I returned a paler blue bird
and this is the advice they gave me
"you must not try to be too pure
you must fly closer to the sea"

So I'm walking through the desert
and I am not frightened although it's hot
I have all that I requested
and I do not want what I have'nt got

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Produced by Sinéad except **
Produced by Sinéad & Nellee Hooper

Engineered by Chris Birkett
'three babies' Engineered by Chris Birkett + Sean Devitt at STS Dublin
Cover photo by Dominique Le Rigoleur
black + white photo by David Hoffman
Cover by John maybury

Special thanks to Selina Marshall + Warren Kenton for showing me that all I'd need was inside me

Extra Special thanks to my Johnny + my Jakey

this record is Dedicated to my father with love

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HELEN TERRY

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L I E S

L O S T

VS 678-12

SIDE ONE

LOVE LIES LOST

LAUGHTER ON MY MIND

(LIVE VERSION)

ROY HAY – GUITARS
JULIAN LINDSAY – KEYBOARDS
JON MOSS – PERCUSSION
GEORGE McFARLANE – BASS
STEVE GRAINGER – SAX
RON WILLIAMS – TRUMPET
KENNETH McGREGOR – TROMBONE

SIDE TWO

LOVE LIES LOST

(EXTENDED VERSION)

ROY HAY – PIANO FORTE
JULIAN LINDSAY – SYNTH BASS
THANKS TO GEORGE

PRODUCED BY STEVE LEVINE
FOR DO NOT ERASE PRODUCTIONS
ENGINEERED BY GORDON MILNE
SLEEVE PRODUCED BY ASSORTED iMaGes
PHOTOGRAPHY BY DAVID LEVINE
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The Weather Girls®

No One Can Love You More Than Me

(Extended Re-Mix)

QTA 6488

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The Weather Girls®

1

No One Can Love You More Than Me (Extended Re-Mix)

2

No One Can Love You More Than Me (Original Mix)

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BRAIN SHATTERING...
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INVASION OF THE SAUCER-MEN
CREEPING HORROR...
From the depths of time and space!
See TEENAGERS vs. THE SAUCER-MEN!
See DISEMBODIED HAND THAT CRAWLS...!
See NIGHT THE WORLD NEARLY ENDED...!
See EARTH ATTACKED BY FLYING SAUCERS!
"YOU-EFF-OH" Part 1
THOSE FIVE GUYS
(From Chicago)
103
THE BEATLE FLYING SAUCER
ED SOLOMON
PROJECT VENUS
Bobby Leonard
ORIGINAL FLYING SAUCER BREAK-INS...
A MUSICAL ORGY OF EVIL...
WE DARE YOU TO TAKE THIS HORROR TEST!
SIDE ONE
1. PROJECT VENUS — Bobby Leonard
2. MAN IN ORBIT — Spacemen
3. OUTER SPACE LOOTERS PT.1 — Mad Martians
4. OUTER SPACE LOOTERS PT.2 — Mad Martians
5. MARTY ON PLANET MARS PT.1 — Marty
6. MARTY ON PLANET MARS PT.2 — Marty
7. OUT OF THIS WORLD PT.1 — Dave Barry
8. OUT OF THIS WORLD PT.2 — Dave Barry
9. HENRY GOES TO THE MOON 1 — Ruff & Reddy
10. HENRY GOES TO THE MOON 2 — Ruff & Reddy
SIDE TWO
1. UFO - MEN FROM MARS — Syd Lawrence
2. THE BEATLE FLYING SAUCER — Ed Solomon
3. THE COSMONAUT PT.1 — Ray Durkee
4. THE COSMONAUT PT.2 — Ray Durkee
5. CAPE CANAVERAL PT.1 — Manny Sootz
6. CAPE CANAVERAL PT.2 — Manny Sootz
7. YOU-EFF-OH PT.1 — Those Five Guys
8. YOU-EFF-OH PT.2 — Those Five Guys
9. FLYING SAUCER PT.1 — Sid Noel
10. FLYING SAUCER PT.2 — Sid Noel
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FLYING SAUCER
SID NOEL
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482-71 LUZO RIZZA – BENEVENTO ITALIA

EKS-74078 STEREO



THE QUINAIMES BAND

EKS-74066 STEREO



SIDE ONE

1. THIS MOMENT IN TIME 3:37
2. LOOK TO YOURSELF 3:40
3. [illegible] HILLS OF WEST VIRGINIA 4:08
4. VISIONS OF JOHANNA 4:34
5. DON'T TAKE NO 3:34

SIDE TWO

1. LOVE BRINGS THE BEST OUT IN A MAN 3:30
2. DON'T KNOCK 2:46
3. TELL ME WHAT YOU SEE FROM THERE 6:19
4. QUEBUEG (Roll Them Bones) 4:09
5. FALLING STAR 5:54

MIKE ROSA drums
KENNY PINE guitar, vocals
JERRY BURNHAM bass, vocals
DANNY MANSOLINO piano and organ, vocals
DAVE PALMER vocals

Guest Performers
DANIEL BEN ZUBULON conga
ALLAN "JAKE" JACOBS guitar
RICHARD GREENE fiddle
BILL KEITH pedal steel
RICHARD GRANDO sax
DANNY KOOTCH guitar

Produced by ZACHARY
Production Supervisor JAC HOLZMAN

Recorded by EDDIE KRAMER at Electric Lady Studios, New York City
Additional recording by TOM FLYE, The Record Plant, New York City
Remix BRUCE MORGAN at Elektra Sound Recorders, Hollywood

Photography and Art Direction ROBERT L. HEIMALL
Additional Photos by BRIAN HAMIL

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Sparkling Strings



Bruce Hamilton

and his London Society Orchestra

THE CARIOCA • I'LL SEE YOU IN MY DREAMS • SAY IT WITH MUSIC • AH, SWEET MYSTERY OF LIFE
DAISY • BRAZIL • MY BEAUTIFUL LADY • KALUA SKIES
SINGING IN THE RAIN • SHORTENIN' BREAD • I'M FOREVER BLOWING BUBBLES • PEGGY O'NEIL

DLP-3037 **Dot** LONG 33⅓ PLAY

SPARKLING STRINGS
BRUCE HAMILTON and his LONDON SOCIETY ORCHESTRA

DLP-3037

ULTRA HIGH FIDELITY

IF YOU LIKE DANCING you'll thrill to the twelve wonderful melodies which **Bruce Hamilton and his London Society Orchestra** have etched in this Dot long play album. Hamilton's strings sparkle throughout. Violins, guitars, and cellos are predominant, and even the zither comes in for a feature spot (in "Brazil").
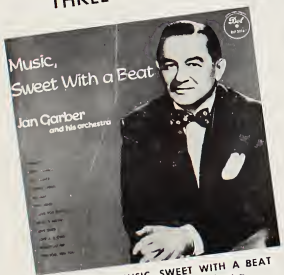
British musical arrangements are in a class by themselves, and **Bruce Hamilton**'s arrangements are the top of that class. He plays the kind of music that will make you and your partner oblivious of other couples who may be dancing around you. The floor won't be all yours, mind you, but you won't care, for the only space you'll need is four square feet when Hamilton's strings take hold.

You'll close your eyes to Hamilton's **"I'll See You In My Dreams"** . . . You'll sway ever so gently to the sweet tempo of his **"Say It With Music"** . . . You'll hum **"Ah, Sweet Mystery of Life"** from the very first strain.

Hamilton's strings are the kind preferred by London society, but there's no doubt that their appeal is universal. The entire set of songs recorded abroad, makes an excellent addition to any home library.
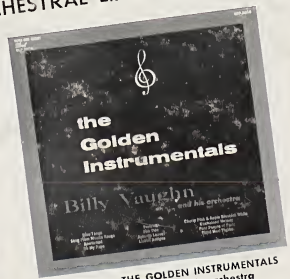
SIDE 1		SIDE 2	
Band 1 — THE CARIOCA	Youmans — Eliscu — Kahn [2:03]	**Band 1 — MY BEAUTIFUL LADY**	Caryll — McLennan [2:35]
Band 2 — I'LL SEE YOU IN MY DREAMS	Jones — Kahn [1:57]	**Band 2 — KALUA SKIES**	Kolomoku — Ward [3:05]
Band 3 — SAY IT WITH MUSIC	I. Berlin [2:20]	**Band 3 — SINGING IN THE RAIN**	Brown — Freed [2:38]
Band 4 — AH, SWEET MYSTERY OF LIFE	Herbert — Young [3:16]	**Band 4 — SHORTENIN' BREAD**	Traditional [2:03]
Band 5 — DAISY	Dacre [2:00]	**Band 5 — I'M FOREVER BLOWING BUBBLES**	Brovin — Kallatta [2:07]
Band 6 — BRAZIL	Russell — Barrosa [2:14]	**Band 6 — PEGGY O'NEIL**	Dodge — Nelson — Pease [1:59]

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GEORGE BROWN



SINGS

STEREO

1082

WHEN GEORGE BROWN SINGS—people listen. He sings from his inner being, — making any song live in the listener's heart too.

George grew up in a singing family with every member a musician. They enjoyed singing together. He began his professional voice training while in junior high school. He has sung in school and church choirs the past 35 years. Since 1969, he has been singing in the Whittier First Christian Church Motet Choir.

George sang in the quartet on the Pacific Lutheran Radio Hour. He has appeared in many musicals, including "For Heaven's Sake!," "The Mikado," and "Trial By Jury." He has been the tenor soloist in Handel's "MESSIAH" throughout California. At one time he sang with a professional Hollywood group: The Amity Singers.

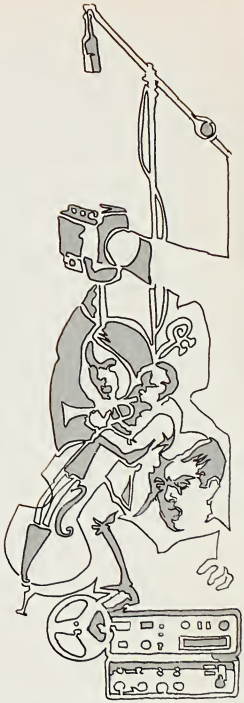
George Brown prefers serving people. For two decades he was a pastor in Christian Churches in Kentucky, Ohio, and California. Now he is a Speech Specialist in the Ontario-Montclair School District in California.

This dedicated Christian man, his wife Janet, and their 5 children enjoy singing together at home, at church, in convalescent homes (even on Christmas Day!) — whenever and wherever they can share joy through singing.

We hope you enjoy: GEORGE BROWN SINGS!



GEORGE BROWN



George Brown

First Christian Church
6355 S. Greenleaf Ave.
Whittier, Calif. 90601

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RANDALL THOMPSON

THE TESTAMENT OF FREEDOM

A Setting of Four Passages from the Writings of Thomas Jefferson

HOWARD HANSON

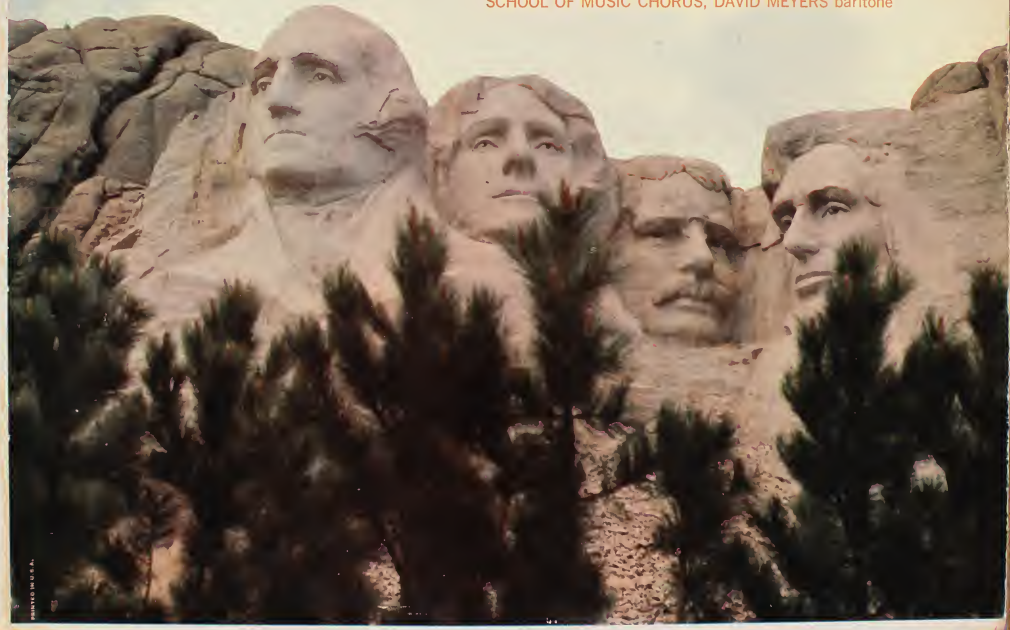
SONGS FROM "DRUM TAPS"

Poems by Walt Whitman

EASTMAN-ROCHESTER ORCHESTRA

HOWARD HANSON conducting with the EASTMAN

SCHOOL OF MUSIC CHORUS, DAVID MEYERS baritone



PRINTED IN U.S.A.

MUSIC FOR DEMOCRACY

HOWARD HANSON conducts the Eastman-Rochester Symphony Orchestra and Eastman School of Music Chorus with David Meyers (baritone) in

THE TESTAMENT OF FREEDOM—*Randall Thompson*
A Setting of Four Passages from the Writings of Thomas Jefferson

SONGS FROM "DRUM TAPS"—*Howard Hanson*
To Poems of Walt Whitman

THIS WORDS . . . the music . . . even the performances engraved on this disc—all came into being at crucial periods for people of the United States of America, both in relation to their own survival as a nation and to their future role in world history.

From the mind and pen of Thomas Jefferson (1743-1826) have come the underlying philosophical concepts of American democracy—concepts which found their most eloquent and historically potent expression in the Declaration of Independence, of which he was the final author.

If Thomas Jefferson can be said to represent the highest expression of the democratic mind, then America's poet, Walt Whitman (1819-1892), can truly be called the expression of its soul. It was the War between the States and the towering figure of Abraham Lincoln which inspired some of Whitman's greatest poetry—in particular, the sequence bearing the title *Drum Taps*.

The American Democracy which Walt Whitman hymned was no longer the one of rural freeholders which Thomas Jefferson envisioned. Already the United States had started on its march toward becoming the mightiest industrial nation on earth.

The crises of the 20th century have brought America and its people to a point where, on both an internal and a world scale, the liberal individualistic notions of Jeffersonian democracy are endangered by the pressures of centrally controlled mass production of goods and opinion alike, and the resultant growth of a trend toward a rigid political and cultural conformism.

It is against this background of events that the two musical works recorded here will gain peculiar significance for those who lean and understand them; for in each instance we have an outstanding American composer of our own day turning to great spirits of the American past for inspiration. Randall Thompson's setting from Thomas Jefferson for *The Testament of Freedom* were written in 1943 to commemorate the 200th anniversary of Jefferson's birth, but, it is impossible to overlook the fact that at the time the music was set to paper, the United States was also embattled on Atlantic and Pacific fronts in the Second World War.

Howard Hanson's *Songs from "Drum Taps"* were a product of the middle 1930's when World War Two was in the making; but in view of what has happened since, who can listen to *Beat! Beat! Drums!* without harking back to the Nation's reaction to the events of December 7, 1941; or to the poignant tone-poetry *By the Bivouac's Fitful Flame* without calling to mind the colossal sacrifices of Italy or of Korea? And it would surely be an unresponsive soul which could not identify itself, in at least a mood of hope, with the final pages of both the Thompson and the Hanson scores which sing so eloquently of the eventual triumph of the democratic ideal.

* * * * *

RANDALL THOMPSON (b. New York City, 1899; presently Professor of Music, Harvard University)
Principal Works: First Symphony; Second Symphony, *Americana* for mixed voices with piano or orchestra; *The Peaceable Kingdom* for mixed voices *a cappella*; Suite for Oboe, Clarinet and Viola; *Alleluia* for mixed voices *a cappella*; String Quartet in E Minor; *Solomon and Balkis*, opera; *The Testament of Freedom* for men's voices with piano or orchestra.

THE TESTAMENT OF FREEDOM
For Men's Voices with Orchestral Accompaniment (Dedicated to the University of Virginia Glee Club, in memory of the Father of the University—1945).

TEXT FROM THE FOLLOWING WRITINGS OF THOMAS JEFFERSON:

I. A summary View of the Rights of British America (1774). The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

II and III. Declaration of Causes and Necessity of Taking Up Arms (July 6, 1775). We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice, and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

Our cause is just. Our union is perfect. Our internal resources are great. We gratefully acknowledge, as signal instances of the divine favor towards us, that His Providence would not permit us to be called into this severe contraversy until we were grown up to our present strength, had been previously exercised in warlike operation, and possessed of the means of defending ourselves. With hearts fortifyed with these animating reflections, we most solemnly, before God and the world, declare that, exerting the utmost energy of those powers which our beneficent Creator hath graciously bestowed upon us, the arms we have been compelled by our enemies to assume we will, in defiance of every hazard, with unabating firmness and perseverance, employ for the preservation of our liberties; being with one mind resolved to die free men rather than to live slaves.

We light not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet prefer no milder conditions than servitude or death.

In our native land, in defense of the freedom that is our birthright and which we ever enjoyed till the late violation of it, for the protection of our property acquired solely by the honest industry of our forefathers and unawares against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of them being renewed shall be removed, and not before.

IV. Letter to John Adams, Monticello (September 12, 1821). I shall not die without a hope that light and liberty are on steady advance. . . . And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. . . . The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume those engines and all who work them.

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

* * * * *

HOWARD HANSON (b. Wahoo, Nebraska, 1896; presently Director of the Eastman School of Music, Rochester, N. Y.)
Principal Works: First Symphony ("Nordic"); Second Symphony ("Romantic"); Third Symphony; Fourth Symphony ("Requiem"); *Merry Mount*—Opera; *The Lament for Beowulf* for mixed chorus and orchestra; Concerto for Piano and Orchestra.

SONGS FROM "DRUM TAPS" (Walt Whitman)

I. Beat! beat! drums!—blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying;
Leave not the bride-room quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, plowing his field or gathering his grain.
So fierce you whirr and pound you drums—so shrill you bugles blow.
Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,
No bargainers' bargains by day—no brokers or speculators—
would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.
Beat! beat! drums!—blow! bugles! blow!
Make no parleys—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums—so loud you bugles blow. (1861)

II. By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow
—but first I note,
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness lit by spots of kindled fire, the silence.
Like a phantom far or near an occasional horse neighing,
The stirrers and trees, (as I lift my eyes they seem to be stealthily watching me,)
While mind in meditation thoughts, O tender and wounddrous thoughts,
O life and death, of home and the past and loved, and of those that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame. (1865)

III. To thee old cause!
Thou peerless, passionate, good cause,
Thou stern, remorseless, sword idea,
Deathless throughout the ages, races, lands,
After a strange sad war, great war for thee,
I think all war through time was really fought, and ever will be really fought, for thee.)
These chants for thee, the eternal march of thee. (1871)

* * * * *

Other Mercury LIVING PRESENCE high fidelity recordings by Howard Hanson and the Eastman-Rochester Orchestra:

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HARRIS Symphony No. 3 in One Movement; HANSON Symphony No. 4. MG50077

RIEGGER New Dance; HOVHANESS Concerto No. 1 for Orchestra ("Arevakal"); COWELL Symphony No. 4. MG50078

PERSICHETTI Divertimento for Band; BENNETT Suite of Old American Dances; GOULD Ballad; SCHUMAN George Washington Bridge; PISTON Tunbridge Fair; BARBER Commando March. Frederick Fennell conducting the Eastman Symphonic Wind Ensemble. MG50079

MARCHES by John Philip Sousa and others. Frederick Fennell conducting the Eastman Symphonic Wind Ensemble. MG50080

TAYLOR Through the Looking Glass, Op. 12. MG50081

MAC DOWELL Second (Indian) Suite, Op. 48. MG50082

PISTON Symphony No. 3. MG50083

REED La Fiesta Mexicana; MENNIN Canzona; PERSICHETTI Psalm; THOMSON A Solemn Music; HANSON Chorale and Alleluia. Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. MG50084

GRIFFES The Pleasure Dome of Kubla Khan, The White Peacock, Op. 7, No. 1, Clouds, Op. 7, No. 4, Bacchanale, Op. 6, No. 3; LOEFFLER Memories of My Childhood, Poem for Orchestra ("La bonne chanson"). MG50085

PORTER Poem and Dance; DONOVAN New England Chronicle; An Overture; HIVELY Tres Himnos ("Three Hymns"). MG50086

HANSON Symphony No. 2 (SINFONIA SACRA), The Cherubic Hymn; BARBER Symphony No. 1 (in one movement), Op. 9. MG50087

HOLST Suite No. 2 in F, Op. 28b; VAUGHAN WILLIAMS Folk Song Suite; VAUGHAN WILLIAMS * Toccata Marziale; HOLST Suite No. 1 in E-Flat. MG50088

NOTE: THE TESTAMENT OF FREEDOM by Randall Thompson is published by E. C. Schirmer Music Co., Boston, Mass.
SONGS FROM "DRUM TAPS" by Howard Hanson is published by J. Fischer & Bro., New York City.

MG50073 • THOMPSON: THE TESTAMENT OF FREEDOM; HANSON: DRUM TAPS

VIRGIL THOMSON

Variations on Sunday School Tunes

ROGER SESSIONS

Four Chorale Preludes



marilyn mason, organist

CPT-22

COUNTERPOINT

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AN EVEREST RECORDS PRODUCTION

ROGER SESSIONS

CHORALE (No. 1) • THREE CHORALE PRELUDES

Roger Sessions' CHORALE, subtitled No. 1, is a work of broad outline, and is projected in the manner of a *toccata*. That is to say, the florid scale-like figurations which decorate the whole piece function, in addition to their musical value, as a vehicle for the virtuosity of the organist. The key of the piece is G Major, and the toccata-figure is given out over the interval of a fifth outlining the tonic chord. This is followed shortly by the harmonized statement of the chorale itself, which is rather brief; then immediately again a further elaboration of the toccata idea is set forth. The piece proceeds in this general manner, presenting harmonic and rhythmic variations which are closely welded into an abstract design not unlike the purely musical and unromantic conceptions with which we are already familiar in the time of Bach. The usage of fourths and fifths, unresolved, within the same chords proclaim it music of our time, however. The piece is powerful and rugged in sound, and is like much other music of Roger Sessions, uncompromising in detail and individual in result. This particular work is published by the H. W. Gray Co., Inc., and is available for the interest of those who would care to examine the music itself.

The THREE CHORALE PRELUDES were written over a period of time extending from the summer of 1924 until the spring of 1926, and were all done during a period of Sessions' stay in France and Italy. They were published in 1934 by the *Cos Cob Press*, which was at that time bringing out the works of composers whose compositions were being ignored by the more conventional and commercial publishers. Though these three pieces may seem to be at first hearing entirely different in style and accomplishment from the CHORALE (No. 1), a closer inspection will prove this to be only a superficial observation. All of these pieces are formed from a contrapuntal basis, and use as their general mode of projection a curvilinear style incorporating such chromaticisms as would appear to indicate a kind of polytonal writing, although actually I do not believe this to be the final intention or result. The cadences of the end of each of the pieces are fully realized within the expressed key-signatures (E Minor; G-sharp Minor, and E-flat Major), and seem only to bear out the purpose of expanding the tonal relationships.

The first of this series of three preludes could appear to be based on the same intervals as occur in another key (C Minor) in the Choral "Jesu, meine Freude," which was set by J. S. Bach in his "Orgelbüchlein." Sessions' Chorale is in E Minor. The two chorales which follow it, however, do not have any such references that I am aware of, so it may well be only a coincidence that the first chorale is based on a descending scale-line, as in the work of Bach. It seems less coincidence, and more of a tribute that Sessions would employ the same form, or rather, an analogous form of expression. The custom with Bach was to retain the chorale melody intact and to weave about it harmonic figuration and counterpoints which in effect embroidered and enhanced the chorale itself, which was invariably of a plain nature, suitable to be sung by any ordinary congregation of the time. The Chorale Preludes of Bach were of an improvised character, written down in detail perhaps later, but in any case of a high order of composition, and meant to bear out that impression of the composer in relation to his task. In Sessions' THREE CHORALE PRELUDES there are no specific *canti fermi*, but only a tightly organized and deliberately set forth arrangement of counterpoints, often very subtle in their final effect. They must be heard undoubtedly several times to penetrate their inner meaning and intention.

This album is available in Monaural 522 and Stereo 5522

VIRGIL THOMSON

VARIATIONS ON SUNDAY SCHOOL TUNES

MARILYN MASON — *Organist*

The four sets of variations on hymn-tunes, which Virgil Thomson entitles "Variations on Sunday-School Tunes" were written by him during his residence in Paris, at the time of his life when he was in constant association with his great friend, the late Gertrude Stein. The pieces, all of which are recorded here, were written in 1926 and 1927, and were first performed by the famous organist, André Fleuret, in May of 1928, in a concert in the Conservatoire in Paris.

All of the sets of variations are characterized by free treatments, emotionally uncomplex. They are unorthodox in the classical sense and do not actually go far afield from the basic elements in the thematic statements, except rhythmically, where the composer is often a-funnin', sometimes reminiscent of the way in which these hymns are actually, and inaccurately, performed by the congregations which use them. It's all a matter of relaxation. There is certainly ever-present in these works of Thomson wit of a playful order, which seemed to be the order of the day of that period of his composition in particular, but it is all related to a generally rousing and devout spirit actually, rather in the vein of the opera that was shortly to be composed by him — "Four Saints in Three Acts," the text by Gertrude Stein, which often uses hymn-tune backgrounds for the projection of a larger, more sensitive and at the same time more sophisticated expression.

The first piece is on the hymn theme, "Come Ye Disconsolate." Variation No. 1 is in the pedal alone, and is a simple linear treatment in irregular rhythmic formations. This idea is continued in faster note values in the second variation, using both manuals. The third variation is in two contrasting parts, the first a triple statement of a part of the melodic statement, followed by the second part which is a rhythmic statement drawn from the theme, and presented in the shape of chord-clusters for both manuals and pedal, which were not at the time of the composition of this piece a common feature of writing for the organ. The fourth variation is set in alternation between the two manuals of two Major chords a half-step apart, except for the cadence; this is followed by a further worked out polytonal variation. The sixth variation is done in the style of a melody with simple accompaniment, and the seventh variation reverts back again to the linear scale treatment of variation No. 2. The closing of the piece begins with a fugal statement of the theme proper in four voices, which proceeds on to a toccata-like figure treated with polytonal reference, and leading to a presentation of the theme in the pedal, anticipating a full restatement of the hymn which closes the piece.

The ensuing three sets of variations need not be here analysed in technical detail. They were written obviously for the entertainment of the composer and whoever is to hear them, and to analyse them in copious detail would be in the end boring to everyone concerned. The composer has affirmed time and again his craft and his capability, and his charm and insight are well known. The Sets of Variations are, as they appear, (No. 2) "There's Not a Friend Like the Lowly Jesus," or "No, Not One"; (No. 3) "Will There Be Any Stars in My Crown?", and (No. 4) "Shall We Gather At the River?" The treatments, while they vary individually of course, are close to the conception of the first set, and reveal a certain sentiment which is not negated by the sometimes humorous projections.

Virgil Thomson directed the recording of these pieces. Thomson was himself an organist, and held an important post at King's Chapel in Boston. He discontinued playing the organ in 1925. The work here recorded will be published by the H. W. Gray Co., Inc., sometime in 1954.

Some facts for people who read record jackets are that both Roger Sessions and Virgil Thomson were born in the same year, and that they both studied in Paris with Nadia Boulanger. This eminent pedagogue, as it can be seen, has touched with her influence some of the most important and widely varied creative musical artists of our time. It would be difficult to imagine two composers so completely different in production and outlook as Sessions and Thomson. Sessions in his production has remained austere and rather uncompromising, and continues to exert the strongest kind of discipline and influence over his pupils, who admire him so.

Living in almost another world entirely, Thomson is more complex than one might imagine from the pieces one hears on this particular record. A great deal is expressed through irony, and tort though witty comment. He is well known indeed for his articles and reviews, most usually as critic for the *New York Herald Tribune*. Virgil Thomson continues to produce works of serious and touching character, but it is surely not without significance that most of the output of such a well-developed and successful career gives evidence of a strong vein of humour.

Marilyn Mason, who records the compositions presented on this disk, is already well known for her interest and sympathetic performances of both modern and classical works for the organ; always includes wherever and whenever possible on her recital programs contemporary works for the organ, some of which have been written for her. She is at the present time on the faculty of the Music Department of the University of Michigan at Ann Arbor. Miss Mason has also recorded for Esoteric Records, on ES 507, the "Variations on a Recitative" of Arnold Schoenberg, and the "Messe des Pauvres" (Mass for the Poor) of Erik Satie.

Cover by Cynthia Peunell ——— Notes by Ben Weber

Recorded at St. Paul's Chapel, Columbia University by Jerry Newman. Library of Congress Catalog Card Numbers:
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Tiger Rag • Sioux City Sue • Moonlight Serenade • Dardanella
Siboney • Makin' Whoopee • Waltz Of The Roses • Hawaiian War Chant
Sentimental Rhapsody • Dot and Dash Boogie • Doodle Doo Doo • Together

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AN ORGAN — AND MORT LINDSEY

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SIDE 1

Band 1 — TIGER RAG
Sharbaro — Edwards
Rogas — Shields —
LaRocca — De Costa (1:46)

Band 2 — SIOUX CITY SUE
Max Freedman — Thomas
(1:41)

Band 3 — MOONLIGHT SERENADE
Glenn Miller — M. Parish
(2:26)

Band 4 — DARDANELLA
Black — Fisher — Bernard
(2:28)

Band 5 — SIBONEY
Lecuona — Morse (2:38)

Band 6 — MAKIN' WHOOPEE
Donaldson — Kahn (2:38)

SIDE 2

Band 1 — WALTZ OF THE ROSES
N. Golette — J. Canton
(2:06)

Band 2 — HAWAIIAN WAR CHANT
Leleiohoku — Noble —
Freed (2:24)

Band 3 — SENTIMENTAL RHAPSODY
Alfred Newman (2:27)

Band 4 — DOT AND DASH BOOGIE
Mort Lindsey (2:23)

Band 5 — DOODLE DOO DOO
Stitzel — Kassel (2:05)

Band 6 — TOGETHER
DeSylva — Brown —
Henderson (2:24)

The variety of arrangements that Mort Lindsey has put together in this Dot Long Play album leads to one conclusion—that when this handsome and talented musician puts his fingers on an organ keyboard almost anything can be expected! And aside from expecting the unexpected, Lindsey possesses a great keyboard talent. There aren't many organists who would tackle *"Tiger Rag"*, as Lindsey did on the opening track in this album. It is impossible for musicians to play faster than Lindsey and his rhythm section did in recording *"Tiger Rag"*. The performance is truly amazing. It is one that only a gifted musician could put forth.

From the high velocity of *"Tiger Rag"* to the soothing strains of *"Together"*, Mort Lindsey confidently commands the instrument at his fingers. He presents a performance that rates this as one of the top pop organ albums since the advent of electrical recording.

Moonlight Serenade —

In this one, Mort Lindsey pays tribute to the orchestral genius of the late Glenn Miller. He copies the sound of the famous Miller orchestra by treating the two keyboards of the organ as separate sections, one representing the saxophones and the other representing the brass. The results are quite remarkable.

Doodle Doo Doo —

Here's an example of Mort Lindsey's subtle sense of organistic humor. The first chorus is treated as a duet between a deep-voiced man and a pixie-voiced woman singing and doing a soft-shoe dance. In the second chorus and for the rest of the number Lindsey and the rhythm just swing out and trans-form this old standard into a modern "rocker".

Siboney —

Here's an interesting experiment in sound and an example of Lindscy's fresh imagination. Use of the calliope and hurdy-gurdy sounds and a slower tempo than is usually thought of for this Cuban number produces quite a haunting side. Lindsey says that he pictures a park scene and a lone whistler seated on a bench. Whistling solo is by Jack Zimmermann.

Hawaiian War Chant —

One of the great instrumentals of all time is given a unique treatment by Mort Lindsey. The sound of the drums which opens this side was actually made on the organ. The opening theme seems to be sung by an old Hawaiian chieftain. The arrangement builds and builds and Lindsey utilizes the full resources of the instrument to achieve the power and the rhythm of this exciting side.

Waltz of the Roses —

Here is a simple little melody which is treated as a vignette by simulating the sounds of the harmonium and employing the celeste and the piano. Lindsey's arrangement transports us to the parlor of an American home. We see there an elderly couple; it's their silver wedding anniversary and they're waltzing to this sweet and beautiful melody. It was "their" song a long time ago. And waltzing to it, too, are their young son and his girl—it's their engagement day, and this is their waltz, too.

Tiger Rag —

This traditional Dixieland melody is played at break-neck speed. Lindsey's amazing technique and solid sense of rhythm is much in evidence here. This side was made in two takes, for a tempo such as this one can't be attempted too often in the studio or it's liable to turn the men in the rhythm section into raving maniacs.

Sentimental Rhapsody —

Once again Lindsey treats each keyboard as a section of the dance band and the result is a Glenn Miller style arrangement of this haunting Alfred Newman melody.

Makin' Whoopee —

Here's an arrangement which is paradoxically, both simple and complex. The introduction and first half chorus are blatantly humorous. The first release swings along while Lindsey uses one of his stock of unusual tricks and makes the melody appear to be coming from two separate brass sections, each using a different mute. The second really swings, and in fact brings to mind the solid swinging sound of a great dance band such as Count Basie or Les Brown. This side closes with a return to the fancy pattern of the intro.

Together —

On this side Lindsey pays homage to this beautiful melody by treating it in true 'bel canto' style. Nothing gets in the way of the melody and it is presented in such a manner that the listener cannot help but sing along with it. It sets a beautiful romantic mood, and it shows Lindsey's sincere approach and sensitive melodic interpretation.

Dot and Dash Boogie —

This is a Lindsey original with a melodic content of only one note. A truly clever manipulation of the sound of a telegrapher's key, set to a rhythmic pattern and interpolated over the harmonic structure of the "blues". All this is just high-falutin' talk for saying this one really rocks.

Dardanella —

This favorite of the early twenties is treated first in oriental fashion. After the loud cymbal crash which closes the verse, Lindsey begins a "boogie-woogie" vamp and swings the chorus in true eight-to-the-bar fashion. Before the number closes, Lindsey takes us back to the atmosphere of the near east.

Sioux City Sue —

This cowboy melody with a beat is rejuvenated by the addition of a rock and roll riff. The results are most solid.

Mort Lindsey was on his way to becoming a professor of music when his education was interrupted by World War II. After three years in the Air Force, he returned to complete his Master's Degree at Columbia University. However, he never got to teach a class because on the day of graduation he accepted a position as staff pianist with the National Broadcasting Company in New York City.

Mort stayed at N.B.C. for three years during which time he played an average of twelve fifteen minute programs weekly, working under conductors such as Lyn Murray, Roy Shield, Norman Clotier, and Milton Kattims, and with artists including Morton Downey, Jane Pickens, Paul Winchell, Eddie Albert and many others.

He then left to free lance and in a short while was playing the organ for three weekly quiz shows, helmed by John Reed King, Joey Adams, and Don Ameche, respectively. In addition he managed to handle the piano chores on Jerry Lester's "Broadway Open House," and a daily TV show headed by Andy and Della Russell.

It was at this point in his career that Mort decided he wanted to be more than just a pianist, and he promptly gave up his many radio and TV shows, and proceeded to study singing. In order to finance his studies and to remain in the background he went to work as an arranger on the Arthur Godfrey program working under Archie Bleyer's direction.

When he felt ready to make the transition from pianist to singer-pianist, Mort embarked on the supper club circuit. He made several records and had one of the top novelty records of 1953—his own composition, entitled "Scratch".

It was while he was appearing at the "Ruban Bleu", in New York City, that Mort was offered the position as singer, orchestra leader, and musical director of the George Skinner Show, which was heard five times weekly on WCBS-TV.

Mort makes his home in Nutley, New Jersey, and is married to Judy Johnson, the lovely television singing star.

This is a Long Play (33⅓ rpm) Ultra High Fidelity Recording

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ORCHESTRA AND CHORUS CONDUCTED BY HANS HAGAN

Musical Numbers

OVERTURE
A WONDERFUL GUY
THERE IS NOTHIN' LIKE A DAME
SOME ENCHANTED EVENING
DITES MOI
I'M GONNA WASH THAT MAN RIGHT OUT OF MY HAIR
YOUNGER THAN SPRINGTIME
BALI HAI
THIS NEARLY WAS MINE
FINALE



Photography: STEVE SOKOL
Cover Design: HOBCO ARTS

The war in the Pacific gave rise to many stories and legends. But none was more popular . . . or received more acclaim than that of a nurse who was stationed on a lonely island in the Pacific . . . and the love that entered her life while here.

Nellie Probush was a familiar name to any New York theatre goer . . . and when the road company "hit the road" the fame of Nellie spread across the country.

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From "Oklahoma" to "Carousel" to their greatest success up to then . . "South Pacific".

The melodies from this charming score spread across the country and around the world. With Ezio Pinza and Mary Martin at the helm the show ran for month upon month in Manhattan and when it finally closed . . . continued to run for years across the country. International companies played in England, France, Australia and other more obscure places. And every where the show was seen . . . the beauty and charm of the music and lyrics grew on the public.

The overture opens the show . . . and this album, too. A medley of the songs that are to follow. Renee Guerin and the girls chorus sing the refrain of the nurses on the remote island . . . "A Wonderful Guy". The men's chorus . . . the sailors stationed on the island . . . sing the universal tribute, albeit from memories only. "There Is Nothing Like a Dame". Then Bob Stratton who is in love with Nurse Nellie sings of his desires in the ballad "Some Enchanted Evening". To close Side One of the album, 11-year-old Connie Connerly sings one of the several songs that do more than just entertain . . . they tell a story. "Dites Moi".

Side Two opens with Renee Guerin and the girls chorus . . . nurses all . . . singing the song that employed an actual shampoo on stage . . . "I'm Gonna Wash That Man Right Out of My Hair". The plaintive ballad "Younger Than Springtime" follows as sung by Don Grilley. Pattie Steele follows with the song of the natives on the island, "Bali Hai". Bob Stratton, the French planter, returns to sing the song of a disappointed love, "This Nearly Was Mine"; and then the entire orchestra and chorus with the principals return for the finale.

This is then "South Pacific". The songs . . . the melodies . . . the charm and the nostalgia of the lonely island where an American nurse and a French planter fell in love. All of the beauty of the original Broadway cast is here for you to enjoy over and over again.

FRANK EVANS.





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9. STOP DRAGGIN' MY HEART AROUND
10. BEAUTY AND THE BEAST
11. KIND OF WOMAN
12. IF ANYONE FALLS
13. ONE MORE BIG TIME ROCK AND ROLL STAR ■
14. BLUE DENIM
15. BELLA DONNA

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8. THE HIGHWAYMAN
9. ROSE GARDEN
10. TALK TO ME
11. DESTINY
12. OOH MY LOVE
13. DESERT ANGEL
14. WHOLE LOTTA TROUBLE
15. HAS ANYONE EVER WRITTEN ANYTHING FOR YOU

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Brando detto il Rucellai (unmuted)

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2 Et e pur dunque vero [8'12"]

Girolamo Frescobaldi (1583–1643)
3 Canzona a canto solo [3'27"]

Henry Purcell (1659–95)
4 To arms, heroic Prince [3'34"]

Alessandro Scarlatti (1660–1725)
5 Si suoni la tromba [3'48"]

Sir Henry Bishop (1786–1855)
6 Arietta and Waltzer ("the subject adapted from a Bohemian Air") [5'08"]

Gaetano Donizetti (1797–1848)
7 lo L'udia [4'04"]

Heinrich Koenig, arr. C. LeThiere
8 Post Horn Galop [1'47"]

Sir Henry Bishop arr. Thomas Harper Jr.
9 Thine For Ever (1873) [6'54"]

Jean-Baptiste Arban (1825–89)
10 Fantaisie sur l'opera Rigoletto de Verdi (1868) [8'55"]

Herbert L. Clarke (1867–1945)
11 Cousins (1912) [4'15"]

Georges Enesco (1881–1955)
12 Légende (1906) [6'28"]

Total duration: 60'53"

DDD

on original instruments/avec instruments originaux/mit Originalinstrumenten

The Clarion Ensemble

Deborah Roberts soprano, **Helen Verney** cello
Jonathan Impett trumpet family,
Paul Nicholson keyboards, **Susan Addison** trombones

℗ 1987

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CLARION ENSEMBLE
CD-SAR 30

STEREO CD-SAR 30

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The Clarion Ensemble

Cornetto, Baroque trumpet, slide trumpet, keyed bugle, coach horn, etc. and ensemble



COMPACT
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DIGITAL AUDIO

TRUMPET COLLECTION

The Clarion Ensemble

FINCHCOCKS SERIES




HER MAJESTY THE BABY
Mary



NS0115

enhanced CD

Play it in your stereo or install it on your computer:

Windows® 95: When the AutoPlay window appears, click **Install.**

Windows® 3.1: Run **setup.exe** from the CD disc.

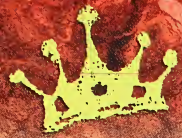
Macintosh®: Drag the contents of the **place contents in System Folder** folder onto your System Folder and restart your Mac. To start the program, double-click the **Her Majesty the Baby** icon. For **Tech Supports**, call **619.672.1300.**

• See the **readme** file for more details.

61246-71700-2-0

Mary

HER MAJESTY THE BABY





1. Fendaya 4.51
2. Curious 3.05
3. Nebulous Currency 3.56
4. Seizures 4.13
5. Blackbirds 3.53
6. Buddha's Party 3.24
7. WMW 2.11
8. Resurrection 5.42
9. Here Now 3.10
10. Devil 3.48
11. Mary 3.20

nu.millennia records
mTrax



enhanced CD

System Requirements:	Macintosh®	Windows®
Operating System	Mac OS System 7.1.2 – 7.5.1	Windows® 3.1 – 95
CPU Type and Speed	68040, 33MHz	486, 66MHz
Hard Drive Space	2MB (for QuickTime®)	2MB (for QuickTime)
Memory	8MB, 5MB free	8MB, 5MB free
Graphics	640x480x256	640x480x256 VLB or PCI
CD-ROM Speed	2X (enhanced CD capable)	2X (enhanced CD capable)
Audio	16BIT	16BIT (MCI CD and WAV audio support)
Other Needs	QuickTime (included)	QuickTime (included)

MADE WITH MACROMEDIA

QuickTime

CD MATCH

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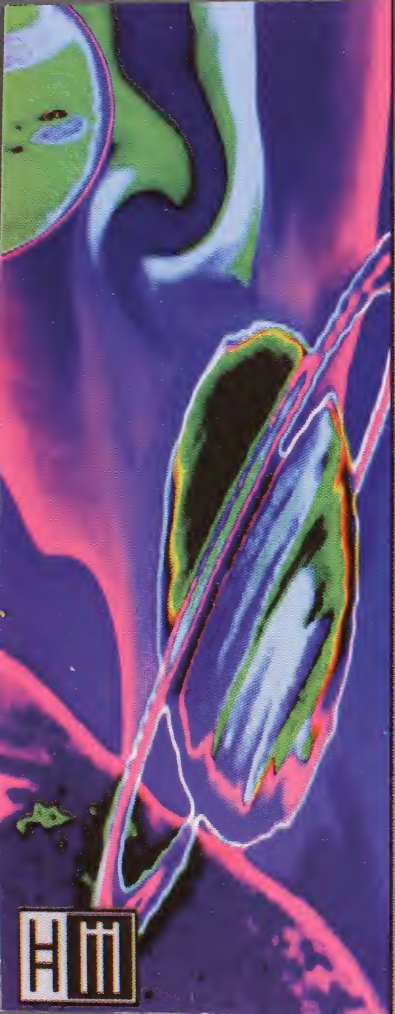
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HER MAJESTY THE BABY

Mary

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GALAXIES
AN EXCURSION THROUGH TECHNOSPACE
HAVOC MUSIC COMPILATION 1993



1	X-OUT	4:20
2	INTENTIONAL SYSTEMS	4:13
3	DECAMERON	5:19
4	SLAVE TO EXTERNAL	5:05
5	VIRUS CRACK TEAM	4:12
6	LUNIK	4:58
7	INDUCED	5:54
8	HUMAN MESH DANCE	4:06
9	HYDRAULIC CLOWNHEAD	4:56
10	ILLUMINATOR	5:26
11	PROTOTYPE 909	4:06
12	AXON	6:00
13	E-SOP	6:56
14	CITY OF GOD	6:17

1	X-OUT	the letter e
2	INTENTIONAL SYSTEMS	bodybank (the decameron mix)
3	DECAMERON	acid acid
4	SLAVE TO EXTERNAL	*n* - dimensional
5	VIRUS CRACK TEAM	lovechild (rise)
6	LUNIK	video hallucination
7	INDUCED	circuit
8	HUMAN MESH DANCE	heaven (recovered)
9	HYDRAULIC CLOWNHEAD	chant of the morning clowns
10	ILLUMINATOR	trance net
11	PROTOTYPE 909	i don't want to grow up
12	AXON	flux (the tribal mix)
13	E-SOP	dream is a shadow of something real
14	CITY OF GOD	io

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AMON RA

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Played on original instruments by Stephen Preston (flutes), Lucy Carolan (keyboards)



COMPACT disc DIGITAL AUDIO


FINCHCOCKS SERIES

DIGITAL STEREO

FLUTE COLLECTION
STEPHEN PRESTON, LUCY CAROLAN

CD-SAR 19

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Digital Recording
Enregistrement numerique
Digital-Aufnahme
Registrazione digitale

5 013133 301925

DIGITAL STEREO CD-SAR 19

FLUTE COLLECTION/COLLECTION POUR FLÛTE/FLÖTENSAMMLUNG

1. **Le Coucoû: Louis-Claude Daquin (1694–1772)** [2'34"]
2. **Air De Mr De Luly (sic): arr. by Jacques Hotteterre Le Romain (c. 1680-c. 1761)** [1'36"]

Sonata in D: Johann Joachim Quantz (1696–1773)

3. *soave* [2'08"]
4. *allegro* [1'52"]
5. *presto* [4'13"]
6. **La De Drummond: Jacques Duphly (1715–1789)** [3'08"]

Sonata in E minor: Francois Devienne (1759–1803)

7. *allegro* [4'40"]
8. *adagio* [3'41"]
9. *allegro ma non troppo* [2'19"]
10. **Fantaisie Brillant Sur "La Fee Aux Roses (De Halevy)": Jean Louis Tulou (1786–1865)** [10'34"]
11. **Home Sweet Home: Charles Nicholson (1795–1837)** [12'28"]
12. **Gute Nacht: Schubert arr. Theobald Boehm (1794–1881)** [5'16"]

Total duration: 55'17"

DDD

On original instruments/avec instruments originaux/mit Originalinstrumenten

Stephen Preston (flutes) **Lucy Carolan** (keyboards)

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FLUTE COLLECTION
STEPHEN PRESTON, LUCY CAROLAN
CD-SAR 19

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DELTA SLEEP SYSTEM

Program 1

Fall Asleep
Stay Asleep
Wake Up Rejuvenated

Dr. Jeffrey Thompson

Instructional Booklet


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DELTA SLEEP SYSTEM

Program 1



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Running Time: One Hour

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CLINICALLY PROVEN AUDIO TECHNOLOGY

DELTA SLEEP SYSTEM

Program 2

Fall Asleep
Stay Asleep
Wake Up Rejuvenated



Dr. Jeffrey Thompson


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Delta sleep is the most physically relaxed stage of sleep and is the time when the body recuperates and rebalances itself for the new day. Getting enough sleep, but more specifically enough Delta Sleep, is essential for healthy, productive living.

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Total Running Time: 2 Hours

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firedrill!

firedrill!

fozz
judd
mark
matt
mikey b
nate
vic

chain of fools
  - solo vic, arr. samrat
just the two of us
  - solo mikey b, arr. mark
lie on lie
  - solo mark, arr. samrat
can't stop thinkin' bout you
  - solo nate, arr. nate
sledgehammer
  - solo fozz, arr. fozz

all songs performed by firedrill!

recorded and mixed by
  andrew schwartz of jownow recording
mastered by colin sapp
  at specialized mastering

firedrill! would like to thank firedrill! and firedrill!'s friends and families. andrew schwartz is also cool. you like him, you know you do. you want him to record you.

phone him: 267.218.4220
website him: www.jownow.com

contact firedrill!
phone: 413.320.7573
email: firedrill.info@gmail.com
bonus:
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SGC



M-10

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"I AM" Ascended Master Miracle Conclave Choir and Orchestra

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SIDE ONE –

LORD MAHA CHOHAN (3)

with

CHOIR & ORCHESTRA

SGC
M-10



Time
12:58
Total
39:00

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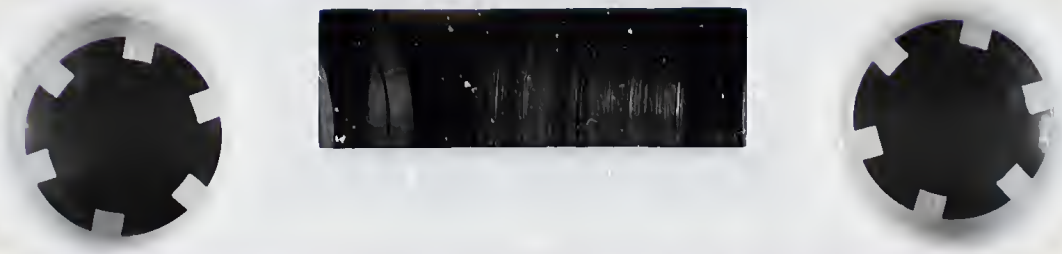
SIDE TWO –

LORD MAHA CHOHAN (3)

with

CHOIR & ORCHESTRA

SGC
M-10



Time
12:58
Total
39:00

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447

ASCENDED MASTER
DICTATIONS

THROUGH
MRS. G.W. BALLARD

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Side One	**CD-1692**	**Ruler of the Violet Planet**	**Chicago, IL**	**April 27, 1957**
Side Two	**CD-393**	**Ruler of the Violet Planet**	**Santa Fe, NM**	**Nov. 26, 1957**

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SIDE ONE –

BELOVED RULER OF THE VIOLET PLANET

Chicago, IL – April 27, 1957

SGC-447
CD-1692



Dictation
33:26
Total
39:31

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SIDE TWO –

GREAT RULER OF THE VIOLET PLANET
Santa Fe, NM – November 26, 1957

SGC-447
CD-393



Dictation
33:49
Total
38:08

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EMBASSY
SIDE
A.
OTHERWORLDLY
MYSTICS


EMBASSY
SIDE
B.
OTHERWORLDLY
MYSTICS

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SGC 29

Ascended Master
Dictations

Through
Mrs. G.W. Ballard

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Side One RULER OF THE VIOLET PLANET

Side Two BELOVED ARCHANGEL MICHAEL

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Janet Delear
246 Woodland Road
Storrs, Ct. 06268
(203) 429-1914

Janet

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M-4

HARP AND ORGAN CONTEMPLATIONS

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Mrs. G.W. Ballard
Harpist

Frederick Landwehr
Organist

DOLBY B®

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SIDE ONE–

1. Angels from the Realms of Glory 4:00
2. Hark the Herald Angels Sing 4:10
3. Silent Night 5:56
4. Shout the Glad Tidings 5:00
5. Now the Day is Over 3:33
6. O Come, All Ye Faithful 4:44



SGC
M-4

27:42

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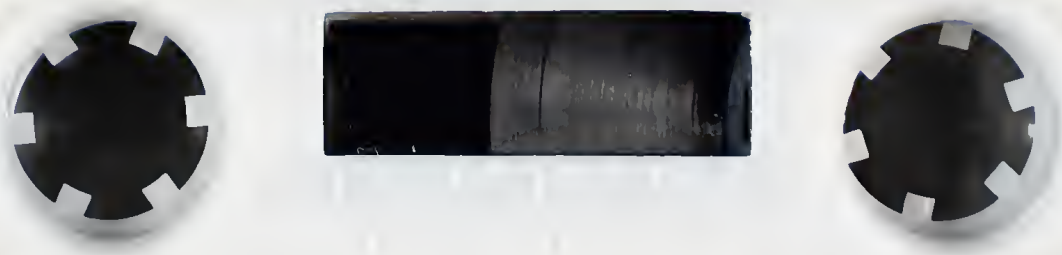
Schaumburg, IL

SIDE TWO –

1. It Came Upon a Midnight Clear 5:02
2. O Little Town of Bethlehem 5:24
3. Calm on the Listening Ear 6:10,

Composer/Arranger – J.B. Dykes, E.H. Sears

4. Joy to the World 4:17
5. In the Garden 6:25



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M-4

27:42

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SIDE ONE

STEREO

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STEREO

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- Open your creative potentia
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- Learn specific tips to get yo
you can really concentrate.
- Experience autogenic traini
that clears your mental dec
cerebral engines.

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RODALE

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SIDE A
Kriscore
SIDE B
Yejurzale




100
50
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SGC



M-18

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"I AM" Ascended Master Miracle Conclave Choir and Orchestra

DOLBY B®

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SIDE ONE –

ECSTASY (6)
with
Choir and Orchestra



SGC
M-18

Time
4:26

Total
26:51

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SIDE TWO –

ECSTASY (5)
with
Orchestra



SGC
M-18

Time
5:17

Total
26:37

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SGC M-14

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SIDE ONE–

BELOVED MARY, MOTHER OF JESUS (3)

with

CHOIR & ORCHESTRA



SGC
M-14

Time
8:53

Total
26:45

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SIDE TWO –

BELOVED MARY, MOTHER OF JESUS (3)

with

CHOIR & ORCHESTRA

SGC
M-14



Time
8:53
Total
26:45

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M-12

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"I AM" MUSIC OF THE SPHERES®

GODDESS OF PEACE

With Choir and Orchestra

M-12

5212

Side One



Time
14:06

TOTAL
(THREE TIMES)
42:24

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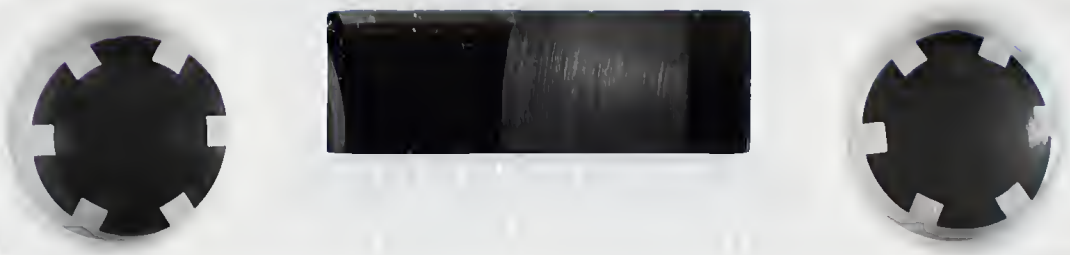
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"I AM" MUSIC OF THE SPHERES®

GODDESS OF PEACE

With Choir and Orchestra

M-12
5212
Side Two



Time
14:06

TOTAL
(THREE TIMES)
42:24

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THE END IS NEAR
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ENDTIMES RAVE TAPE


END TIMES RAVE TAPE
NEAT

Saint Germain Press, Inc.

SGC  5033

ASCENDED MASTER DICTATIONS

THROUGH MRS. G. W. BALLARD

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Side One	**SO-53**	**Rose of Light**	**Oct. 3, 1950**
Side Two	**SO-53**	**Rose of Light**	**Oct. 3, 1950**

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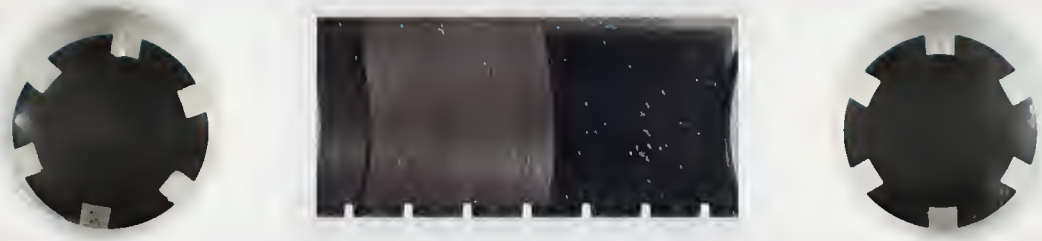
Side One—

BELOVED ROSE OF LIGHT

Pasadena, CA — Oct. 3, 1950

SO-53

SGC5033



32:15 Min.

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—Dolby—

Side Two —

BELOVED ROSE OF LIGHT

Pasadena, CA — Oct. 3, 1950

SO-53

SGC5033



Dictation
31:30
Total
38:00

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— Dolby —

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Side One-
#17

LETO, BLESSED LETO
GROUP SINGING

No. 3



6 Min.

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--Dolby--

Side Two-

#19

LETO, BLESSED LETO
GROUP SINGING

No. 3



6 Min.

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—Dolby—


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all tracks produced by
DJ NOODLES
www.DJNoodles.com
special thanks to
DAVEY DEE
Nas
"BRIDGING THE GAP"
93 BPM Sony
Dirty Boyz
"HOW COME"
99 BPM Unsigned
Usher
"CAUGHT UP"
112 BPM LaFace



SW-729-A

Prod. & Arr. by
N. Stewart &
Computer Paul
Exec. Prod.: S. Walters

Marketed & Dist. by
World Enterprise Records
4714 Church Ave.
Brooklyn, NY 11203
(718) 282-7709
(718) 282-7842

IN THE MOOD

(D. Simmons)

TINGA STEWART & ANGEL HOYT



SW-729-B

Prod. & Arr. by
N. Stewart &
Computer Paul
Exec. Prod.: S. Walters

Marketed & Dist. by
World Enterprise Records
4714 Church Ave.
Brooklyn, NY 11203
(718) 282-7709
(718) 282-7842

HOT LICK

COMPUTER PAUL



RECORDS

KS-025
SIDE A

33⅓ RPM

RUDOLPH THE RED NOSED REINDEER

KID STUFF REPERTORY COMPANY

RUDOLPH THE RED NOSED REINDEER 2:22 JOY JOY JOY 2:07
JOY TO THE WORLD 2:18 OH LITTLE TOWN OF BETHLEHEM 1:26
COME ALL YE FAITHFUL 2:17
HARK THE HERALD ANGELS SING 2:28
WE THREE KINGS OF THE ORIENT 2:04
IN EXCELSIS DEO 1:19 CHRIST IS BORN TODAY 2:01
WHILE SHEPHERDS WATCHED THE FLOCKS 2:07

Kid Stuff Records Distributed by
I. J. E. Distributing
450 N. Park Road,
Hollywood, Fla. 33021

℗ © 1977



RECORDS

KS-025
SIDE B

33⅓ RPM

RUDOLPH THE RED NOSED REINDEER
KID STUFF REPERTORY COMPANY

SILENT NIGHT 3:45
THE FIRST NOEL 4:00
JINGLE BELLS 4:00
OH CHRISTMAS TREE/WE WISH YOU A MERRY CHRISTMAS (MEDLEY) 3:46

Kid Stuff Records Distributed by
I J E Distributing
450 N Park Road,
Hollywood, Fla. 33021

℗ © 1977

EWNS ENTERTAINMENT

898

BRUCK UP

HOT NEW SINGLE...

"ME NO NO RIDDEM"

EXECUTIVE PRODUCER: BRIAN P

AV540

E.W.N.S. MUSIC GROUP

BRUCK UP ME NO NO RIDDEM

33 RPM **REGGAE** **REGGAETON** AV540



AV8 RECORDS

SIDE A:

ME NO NO (CLUB)
NO BETTER
GIVE IT UP (CLUB)
ME NO NO (CLEAN)
GIVE IT UP (CLEAN)

SIDE B:

ME NO NO (VOCALS)
NO BETTER (VOCALS)
GIVE IT UP (VOCALS)
INSTRUMENTAL

EXECUTIVE PRODUCER BRIAN P & FILTHY RICH
WRITTEN & PRODUCED BY BRUCK UP/ROLAND RICHARDS
GIVE IT UP PRODUCED BY ROLAND RICHARDS (STOKES I) & PETE POWERZ FOR ROC SOLID ENT

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V
A
8

ROHIT

INTERNATIONAL

Pressed & Marketed by Rohit International
511 Commerce St., Franklin Lakes, N.J. 07417
(201) 337-7325

33⅓ RPM
RI A



SIDE 1
STEREO
© 1987

DE MIGHTY TRINI

CURRY TABANCA

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Made in U.S.A.

ROHIT

INTERNATIONAL

Pressed & Marketed by Rohit International
511 Commerce St., Franklin Lakes, N.J. 07417
(201) 337-7325

33⅓ RPM
RI A



SIDE 2
STEREO
© 1987

DE MIGHTY TRINI

1. WALKIE TALKIE
2. CLAUSE FOUR

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Made in U.S.A.


polydor
URHEBER UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFALTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG SENDUNG VORBEHALTEN
Released by PolyGram Limited. Manufactured and Distributed by Sung Eum Limited.
Registered No. 3, The Ministry of Culture. Printed in Korea Ⓔ
GEMA
허가일자 1988. 10. 28
허가번호 88-900
제작일자 1988. 11. 25
시 간 16 : 59
SEL-RG 1172
810 048-1
STEREO
33
1
GETZ / GILBERTO
1. The Girl From Ipanema (Jobim/deMoraes/Gimbel) 5:13
2. Doralice (Caymmi/Almeida) 2:43
3. Para Machucar Meu Coracao (Barroso) 5:03
4. Desafinado (Jobim/Mendonca) 4:00
produced by Creed Taylor


polydor
URHEBER UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN
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GEMA
허가일자 1988. 10. 28
허가번호 88-900
제작일자 1988. 11. 25
시 간 16 : 00
SEL-RG 1172
810 048-1
STEREO
33
2
GETZ / GILBERTO
1. Corcovado (Jobim/Lees) 4:13
2. So Danco Samba (Jobim/deMoraes) 3:31
3. O Grande Amor (Jobim/deMoraes) 5:24
4. Vivo Sohanho (Jobim) 2:52
produced by Creed Taylor

TIARA

JAMES MELTON

1. IN THE STILL OF THE NIGHT



HI-FIDELITY

2. I'VE GOT YOU UNDER MY SKIN
3. LOVE WALKED IN
4. YESTERTHOUGHTS
5. ABSINTHE FRAPPE

TMT 7523-A

TIARA

ENZIO STUARTI

1. CHE GELIDA MANINA



HI-FIDELITY

2. MATTINATA
3. CELESTE AIDA
4. O SOLE MIO
5. VESTE LA GIUBBA

TMT 7523-B

SPRING HILL MUSIC

ON WINGS OF SONG

SIDE 1 SHM 1001

NOT MY WILL BUT THINE (4:23)

SUN AND THE MOON (4:16)

WHO AM I? (3:01)

SONG FOR MY GENERATION (3:42)

YOU CAN BE AS FREE AS YOU WANT TO BE (7:47)

SPRING HILL MUSIC

ON WINGS OF SONG

SIDE 2



SHM 1001

SPRING HILL	(2:46)
TODAY I FEEL	(2:54)
PEACE BIRD	(6:50)
WAKE UP CAMBRIDGE	(5:28)
THANK YOU FRIENDS	(1:37)


The Joyful Sound
33⅓ IPS
STEREO
CM-7801 A
SIDE 1
THE WEDDING INVITATION
1. WEDDING INVITATION 3:32
(M. Rash)
2. WARM FAMILY FEELING 3:07
(Jerry Nelson)
3. I'VE NEVER SEEN THE RIGHTEOUS FORSAKEN 2:50
(Archie Dennis, Jr.)
4. RISE AND BE HEALED 2:24
(Milton Bourgeois)
5. JESUS, HE MEANS ALL THE WORLD 4:00
(Lanny Wolfe)
6. JESUS, WE JUST WANT TO THANK YOU 2:07
(B. Gaither)

The Joyful Sound

33⅓ IPS
STEREO

CM-7801 B
SIDE 2

THE WEDDING INVITATION

1. YOUR FIRST LOVE 2:41
(M. Rash)
2. DAY OF FAVOR 2:47
(M. Rash)
3. BETWEEN THE CROSS AND HEAVEN 2:26
(B. Gaither)
4. RISE AGAIN 3:44
(Dallas Holm)
5. REDEEMING LOVE 3:28
(B. Gaither)
6. COME UNTO JESUS 3:02
(Dallas Holm)

KIMBO® EDUCATIONAL

BEAN BAG FUN

1. Bean Bag Kick Line
   Eye Hand/Eye Foot Coordination
2. Tom Tom Bean Bag
   Right/Left Discrimation

KIM 2018
SIDE A



33-1/3 RPM
Vocal & Music

3. Bean Bag Carousel
   Individual Toss and Catch
4. On The March
   Balance, Body I.D.
5. Beanie's Song
   Partner Toss and Catch
6. Musical Bean Bags
   Passing Game

℗ 1983
Kimbo Educational

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KIMBO® EDUCATIONAL
BEAN BAG FUN
KIM 2018
SIDE B
33-1/3 RPM
Music Only
1. Bean Bag Kick Line
2. Tom Tom Bean Bag
3. Bean Bag Carousel
4. On The March
5. Beanie's Song
6. Musical Bean Bags
℗ 1983
Kimbo Educational
REPRODUCTION OF ANY PART OF THIS RECORD IS PROHIBITED BY LAW. ®KIMBO EDUCATIONAL

MONTAGE

SANDY OWEN : ENSEMBLE



Side One
IR9184 A

1.	Waves	5:14
2.	Snowfall	4:37
3.	Distances	3:40
4.	A Farewell	4:33
5.	Echos	4:23

All compositions by Sandy Owen for Guacamole Music, BMI.

MONTAGE

SANDY OWEN : ENSEMBLE



Side Two
IR9184 B

1.	The Sparkle	4:47
2.	New Directions	3:55
3.	A Minor Movement	5:20
4.	Song of the Hills	4:18

All compositions by Sandy Owen for Guacamole Music, BMI.

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ORIGINAL ELECTRONIC SOUNDTRACK

THE ANDROMEDA STRAIN

kapp RECORDS

STEREO
JPR 044
B0025875-01
SIDE 1

"WILDFIRE" (2:41)
"HEX" (3:57)
"ANDROMEDA" (2:33)
"DESERT TRIP" (4:14)

All Selections Composed Arranged &
Produced By: Gil Melle

JACKPOT RECORDS

UNIVERSAL MUSIC
Special Markets

ORIGINAL ELECTRONIC SOUNDTRACK

THE ANDROMEDA STRAIN

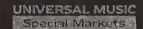


STEREO
JPR 044
B0025875-01
SIDE 2

"THE PIEDMONT ELEGY" (2:22)
"OP" (2:43)
"XENOGENESIS" (2:40)
"STROBE CRYSTAL GREEN" (4:45)

All Selections Composed Arranged &
Produced By: Gil Melle





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Aladdin

BEVERLY HILLS, CALIFORNIA

THE BEST OF THE FIVE KEYS

ALADDIN-810

VOLUME 3

Long playing
Full fidelity



Side one
A-810

1. YEARNING (Maryland Pierce)
2. WILL MY HEART STAND A CHANCE (Dickie Smith)
3. WHEN YOU'RE GONE (Rudy West)
4. WHITE CLIFFS OF DOVER (Burton-Kent)
5. I DON'T STAND A GHOST OF A CHANCE (Young-Crosby-Washington)
6. HUCKLE BUCK WITH JIMMY (The Five Keys)
7. I'LL ALWAYS BE IN LOVE WITH YOU (Green-Stept)

Aladdin

BEVERLY HILLS, CALIFORNIA

THE BEST OF THE FIVE KEYS

ALADDIN-810

VOLUME-810

Long playing
Full fidelity

Side two
A-810

1. IF YOU ONLY KNOW
   (Leslie-Smith)
2. SERVE ANOTHER ROUND
   (Rudolph Toombs)
3. DARLING (Rudy West)
4. GOIN' DOWNTOWN
   (The Five Keys)
5. DO I NEED YOU
   (Arnheim-West-Lyman)
6. CAN'T KEEP FROM CRYING
   (West-Smith)
7. ROCKING CRYING BLUES
   (Rudolph Toombs)

united

12 ORIGINAL ARTIST HITS VOL. 1

US 7704

Side 1

1. EDDIE MY LOVE - Teen Queens
2. PLEASE LOVE ME - B. B. King
3. MARY LOU - Young Jessie
4. STRANDED IN THE JUNGLE - The Cadets
5. BLOW JOE BLOW - Joe Houston
6. NO MORE DOGGIN - Roscoe Gordon

Mfd. by Cadet Records, Inc. / Los Angeles, Ca.


united
12 ORIGINAL ARTIST HITS VOL. 1
US 7704
Side 2
1. TICK TOCK - Marvin & Johnny
2. GOODNIGHT MY LOVE - Jesse Belvin
3. WHY DON'T YOU WRITE ME - The Jacks
4. DANCE WITH ME HENRY - Etta James
5. OOP SHOOP - The Queens
6. DON'T FEEL SORRY FOR ME - Jimmy Beasley
Mfd. by Cadet Records, Inc. / Los Angeles, Ca.

AL ZEPPY

MELODIAS INMORTALES PARA LA JUVENTUD



LS 61020 A
SIDE 1
STEREO

1. AMOR PARA DOS
2. ANOCHE
3. TE ADIVINE
4. CUANDO LA LUNA CANTO
5. POR SIEMPRE

Produced by LEROY HOLMES

A DIVISION OF UNITED ARTISTS RECORDS, INC. • A TRANSAMERICA COMPANY • NEW YORK 19, N.Y. • MADE IN U.S.A.

AL ZEPPY

MELODIAS INMORTALES PARA LA JUVENTUD
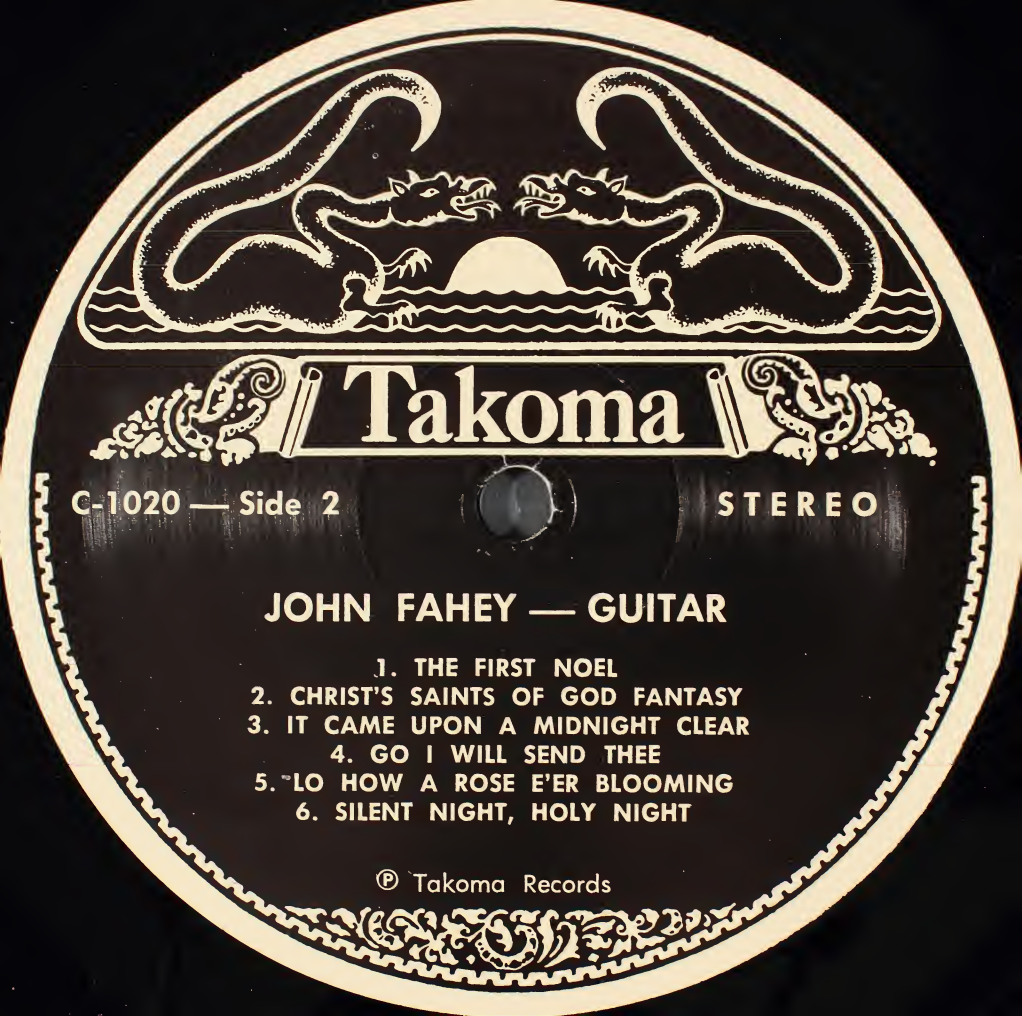


LS 61020 B
SIDE 2
STEREO

1. MAGICOS MOMENITOS
2. CUANDO
3. NUESTRO AMOR
4. DIVINA ILUSION
5. VERDADERO AMOR

Produced by LEROY HOLMES

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Takoma
C-1020 — Side 1
STEREO
JOHN FAHEY — GUITAR
1. JOY TO THE WORLD / 2. WHAT CHILD IS THIS?
3. Medley: HARK, THE HERALD ANGELS SING/
O COME ALL YE FAITHFUL
4. AULD LANG SYNE / 5. THE BELLS OF ST. MARY'S
6. GOOD KING WENCESLAS
7. WE THREE KINGS OF ORIENT ARE
8. GOD REST YE MERRY GENTLEMEN FANTASY
℗ Takoma Records


Takoma
C-1020 — Side 2
STEREO
JOHN FAHEY — GUITAR
1. THE FIRST NOEL
2. CHRIST'S SAINTS OF GOD FANTASY
3. IT CAME UPON A MIDNIGHT CLEAR
4. GO I WILL SEND THEE
5. LO HOW A ROSE E'ER BLOOMING
6. SILENT NIGHT, HOLY NIGHT
℗ Takoma Records

Chrysalis Records

SPECIAL PROMO

1. RING OUT, SOLSTICE BELLS 3:40
2. MARCH, THE MAD SCIENTIST 1:47

All Songs Composed by Ian Anderson
Published by Salamander & Son Music Ltd.
Produced by IAN ANDERSON
Controlled in USA by Chrysalis Music Corp. (ASCAP)
℗ Chrysalis 1976

SIDE I
JETHRO TULL

CHS-3-PDJ
(CHS-3-PDJ-A)

SPECIAL ISSUE
RADIO USE ONLY
NOT AVAILABLE COMMERCIALLY

Chrysalis™

Chrysalis Records

SPECIAL PROMO

1. CHRISTMAS SONG * 3:04
2. PAN DANCE 3:24

All Songs Composed by Ian Anderson
Published by Salamander & Son Music Ltd.
Except * Chrysalis Music Ltd.
Produced by IAN ANDERSON Except *
TERRY ELLIS & JETHRO TULL
Controlled in USA by Chrysalis Music Corp. (ASCAP)
Except * Campbell Connelly (ASCAP)
℗ Chrysalis 1976

SIDE II
JETHRO TULL

CHS-3-PDJ
(CHS-3-PDJ-B)

SPECIAL ISSUE
RADIO USE ONLY
NOT AVAILABLE COMMERCIALLY

Chrysalis™

MARK 56
RECORDS

THE SHADOW®

Produced by
George Garabedian



SIDE 1
591-A

ORIGINAL RADIO BROADCAST

"ADVENTURE No. 1"

Licensed by Charles Michelson, Inc.
© 1973 The Conde Nast Publications, Inc.
℗ 1973 Mark 56 Records
Not Licensed for Radio Broadcast

MARK 56
RECORDS

THE SHADOW®

Produced by
George Garabedian



SIDE 2
591-B

ORIGINAL RADIO BROADCAST

"ADVENTURE No. 2"

Licensed by Charles Michelson, Inc.
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℗ 1973 Mark 56 Records
Not Licensed for Radio Broadcast

SINEAD O'CONNOR

I DO NOT WANT WHAT I HAVEN'T GOT

All tracks produced by Sinead
Engineered by Chris Birkett/+Engineered by Chris Birkett & Sean Gevitt



STEREO
33 1/3 RPM
F1 21759
(F1 21759 A)

A

1. **FEEL SO DIFFERENT** 6:47
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)
2. **I AM STRETCHED ON YOUR GRAVE** 5:33
   (F. O'Connor/P. King) Mulligan Music (MCPS Ltd.)
3. **+THREE BABIES** 4:47
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)
4. **THE EMPEROR'S NEW CLOTHES** 5:16
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)
5. **BLACK BOYS ON MOPEDS** 3:35
   (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)

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SINEAD O'CONNOR

I DO NOT WANT WHAT I HAVEN'T GOT

All tracks produced by Sinead
All tracks engineered by Chris Birkett/++Produced by Sinead & Nellee Hooper

STEREO
33 1/3 RPM
F1 21759
(F1 21759 B)

B

1.	++NOTHING COMPARES 2 U (Prince) Controversy Music Admin. by WB Music Corp. (ASCAP)	5:10
2.	*JUMP IN THE RIVER (O'Connor/Pirroni) Dizzy Heights Music Pub. Ltd./Chrysalis Music (ASCAP)/Colgems-EMI Music, Inc. (ASCAP)	4:12
3.	YOU CAUSE AS MUCH SORROW (O'Connor) Dizzy Heights Music Pub. Ltd./Chrysalis Songs (BMI)	5:06
4.	THE LAST DAY OF OUR ACQUAINTANCE (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)	4:40
5.	I DO NOT WANT WHAT I HAVEN'T GOT (O'Connor) Netzach Ltd. Admin. by Colgems-EMI Music, Inc. (ASCAP)	5:47

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VS 678-12 A

HELEN TERRY

SIDE ONE

LOVE LIES LOST LAUGHTER ON MY MIND

(LIVE VERSION)



WRITTEN BY TERRY/O'DOWD/HAY
PUBLISHED BY VIRGIN MUSIC (PUBLISHERS) LIMITED/WARNER BROS MUSIC LIMITED
PRODUCED BY STEVE LEVINE FOR DO NOT ERASE PRODUCTIONS
℗ 1984 VIRGIN RECORDS LIMITED
© 1984 VIRGIN RECORDS LIMITED
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VS 678-12 B

HELEN TERRY

SIDE TWO

LOVE LIES LOST

(EXTENDED VERSION)



WRITTEN BY HAY/O'DOWD/TERRY
PUBLISHED BY VIRGIN MUSIC (PUBLISHERS) LIMITED/WARNER BROS MUSIC LIMITED
PRODUCED BY STEVE LEVINE FOR DO NOT ERASE PRODUCTIONS
℗ 1984 VIRGIN RECORDS LIMITED
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CBS
45 RPM
STEREO
MCPS/BIEM
Original sound recording made by CBS Inc.
0149
QTA 6488
QTA 6488 A*
Chappell Music Ltd.
℗ 1985 CBS Inc.
A SIDE
NO ONE CAN LOVE YOU MORE THAN ME
(Extended Remix)
(T. Britten/B. Livsey)
Special Version from the album "Big Girls Don't Cry" CBS 26474
Produced by Hank Medress & Jeff Kent
for Double Vision Productions
Executive Producer: Charles Koppelman for
The Entertainment Music & Television Company
THE WEATHER GIRLS
CBS & ℗ ℗ CBS INC.

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CBS

45 RPM
STEREO
MCPS/BIEM
Original sound recording made by CBS Inc.



0149
QTA 6488
QTA 6488 B*
Chappell Music Ltd.
℗ 1985 CBS Inc.

B SIDE

NO ONE CAN LOVE YOU MORE THAN ME

(Original Mix)
(T. Britten/B. Livsey)
Taken from the album "Big Girls Don't Cry" CBS 26474
Produced by Hank Medress & Jeff Kent
for Double Vision Productions
Executive Producer: Charles Koppelman for
The Entertainment Music & Television Company

THE WEATHER GIRLS

CBS ® CBS INC.

PLANET X

PROJECT VENUS

SIDE 1

LP 05

1. PROJECT VENUS
2. MAN IN ORBIT
3. OUTER SPACE LOOTERS PT.1
4. OUTER SPACE LOOTERS PT.2
5. MARTY ON PLANET MARS PT.1
6. MARTY ON PLANET MARS PT.2
7. OUT OF THIS WORLD PT.1
8. OUT OF THIS WORLD PT.2
9. HENRY GOES TO THE MOON 1
10. HENRY GOES TO THE MOON 2

PLANET X

PROJECT VENUS

SIDE 2



LP 05

1. UFO - MEN FROM MARS
2. THE BEATLE FLYING SAUCER
3. THE COSMONAUT PT.1
4. THE COSMONAUT PT.2
5. CAPE CANAVERAL PT.1
6. CAPE CANAVERAL PT.2
7. YOU-EFF-OH PT.1
8. YOU-EFF-OH PT.2
9. FLYING SAUCER PT.1
10. FLYING SAUCER PT.2

MOFFITT

RECORDS

ESTUS W. PIRKLE

PREACHES

MPLP 2368
Side 1

33 1/3 RPM

IF FOOTMEN TIRE YOU,
WHAT WILL HORSES DO?


MOFFITT
RECORDS
ESTUS W. PIRKLE
PREACHES
MPLP 2368
Side 2
33 1/3 RPM
IF FOOTMEN TIRE YOU,
WHAT WILL HORSES DO?

THE QUINAIMES BAND



elektra

SIDE ONE EKS-74096-A STEREO

1. TRY ME ONE MORE TIME 3:37
2. LOOK TO YOURSELF 3:43
3. GREEN ROLLING HILLS OF WEST VIRGINIA 4:08
4. VISIONS OF JOHANNA 4:34
5. DON'T TAKE NO 3:34

Produced by ZACHARY

Elektra Records, 15 Columbus Circle, New York City 10023

THE QUINAIMES BAND



elektra

SIDE TWO EKS-74096-B STEREO

1. LOVE BRINGS THE BEST OUT IN A MAN 3:30
2. DON'T KNOCK 2:46
3. TELL ME WHAT YOU SEE FROM THERE 6:19
4. QUEEQUEG (Roll Them Bones) 4:09
5. FALLING STAR 5:54

Produced by ZACHARY

Elektra Records, 15 Columbus Circle, New York City 10023


Rosicrucian
Record
Long Playing
Microgroove
33⅓ RPM
High Fidelity
SCIENCE OF MYSTICISM - Part I
by Ralph M. Lewis
ROSICRUCIAN ORAL INSTRUCTIONS
AMORC
No. 4A - Side 1
San Jose, California


Rosicrucian
Record
Long Playing
Microgroove
33⅓ RPM
High Fidelity
SCIENCE OF MYSTICISM - Part II
by Ralph M. Lewis
ROSICRUCIAN ORAL INSTRUCTIONS
AMORC
No. 4B - Side 2
San Jose, California


ATLANTIC
DMD 808
JENNY BURTON
33 1/3 RPM
VOCAL/
LONG VERSION
STEREO
A SIDE
PLATEAU
BAD HABITS
(Allen George and Fred McFarlane)
Puff Publishing/Captain Keyboard, BMI
ST-DM-47347-SP/5:32
Produced, arranged and mixed by Allen George &
Fred McFarlane for Plateau Records, Inc.
Executive Producers: Eddie O'Loughlin & Lou Debiase
Version of Atlantic LP 81238 - "JENNY BURTON"
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MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
SPARKLING STRINGS
Bruce Hamilton and His London Society Orch.
DLP 3037
SIDE 1
M-9090
1. THE CARIOCA
(Youmans-Eliscu-Kahn)
2. I'LL SEE YOU IN MY DREAMS
(Jones-Kahn)
3. SAY IT WITH MUSIC
(Irving Berlin)
4. AH, SWEET MYSTERY OF LIFE
(Herbert-Young)
5. DAISY
(Dacre)
6. BRAZIL
(Russell-Barrosa)
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
DLP 3037
SPARKLING STRINGS
Bruce Hamilton and His London Society Orch.
SIDE 2
M-9091
1. MY BEAUTIFUL LADY (Caryll-McLellan)
2. KALUA SKIES (Kolomoku-Ward)
3. SINGING IN THE RAIN (Brown-Freed)
4. SHORTENIN' BREAD
5. I'M FOREVER BLOWING BUBBLES (Brovin-Kellette)
6. PEGGY O'NEIL (Dodge-Nelson-Pease)
DOT RECORDS, INC., HOLLYWOOD 28 CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.



First Christian Church
Whittier, California

presents

GEORGE D. BROWN
Tenor

Eugene N. Adams, Accompanist

STEREOPHONIC
NCR 12-1082 A

SIDE ONE

I WONDER AS I WANDER (J. J. Niles)

COMFORT YE and EVERY VALLEY (Handel)
from "The Messiah"

SILENT NIGHT, HOLY NIGHT (Gruber)

THE BIRTHDAY OF A KING (W. H. Neidlinger)

LOVE CAME DOWN AT CHRISTMAS (C. G. Rossetti)

INFANT HOLY, INFANT LOWLY (arr. E.M.G. Reed)
Polish Carol

SOME CHILDREN SEE HIM (A. Burt)
from "This Is Christmas"

National Custom Recording, Inc.
North Hollywood, Calif.



First Christian Church
Whittier, California

presents

GEORGE D. BROWN
Tenor

Eugene N. Adams, Accompanist

STEREOPHONIC
NCR 12-1082 B

SIDE TWO

THE HOLY CITY (S. Adams)

I WALKED TODAY WHERE JESUS WALKED (G. O'Hara)

LET US BREAK BREAD TOGETHER (Spiritual)

HIS EYE IS ON THE SPARROW (C. H. Gabriel)

WHEN THEY RING THE GOLDEN BELLS
(Dion De Marbelle)

BLESS THIS HOUSE (M. H. Brahe)

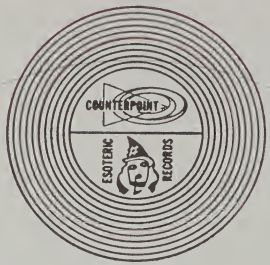
THE LORD'S PRAYER (A. Malotte)

National Custom Recording, Inc.
North Hollywood, Calif.


MERCURY
OLYMPIAN SERIES
Randall Thompson
THE TESTAMENT OF FREEDOM
(A Setting of Four Passages from the Writings of Thomas Jefferson)
1. The God who gave us life 2. We have counted the cost
3. We fight not for glory 4. I shall not die without a hope
MARGIN CONTROL
33⅓ R.P.M.
Side 1
HOWARD HANSON
conducting the
Male Chorus of the Eastman School of Music
(Dr. Herman H. Genhart, Director)
and the
EASTMAN-ROCHESTER SYMPHONY ORCHESTRA
MG 50073 A
LIVING PRESENCE HIGH FIDELITY


MERCURY
OLYMPIAN SERIES
HOWARD HANSON
SONGS from "DRUM TAPS"
(Poems by Walt Whitman)
1. Beat! Beat! Drums!
2. By the bivouac's fitful flame 3. To thee, old cause
MARGIN CONTROL
33⅓ R.P.M.
Side 2
HOWARD HANSON
conducting the
Chorus of the Eastman School of Music
(Dr. Herman H. Genhart, Director)
with David Meyers, baritone
and the
EASTMAN-ROCHESTER SYMPHONY ORCHESTRA
MG 50073 B
LIVING PRESENCE HIGH FIDELITY

AN EVEREST RECORDS PRODUCTION



COUNTERPOINT/ESOTERIC RECORDS

SIDE 1

CPT-522-A

VIRGIL THOMSON

"VARIATIONS ON SUNDAY SCHOOL TUNES"

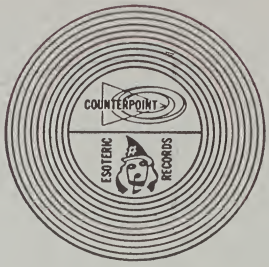
Recorded in St. Paul's Chapel, Columbia University

1. COME, YE DISCONSOLATE
2. THERE'S NOT A FRIEND LIKE THE LOWLY JESUS
3. WILL THERE BE ANY STARS IN MY CROWN?
4. SHALL WE GATHER AT THE RIVER?

MARILYN MASON, Organist

COUNTERPOINT RECORDS/ESOTERIC RECORDS: 1313 NORTH VINE STREET • HOLLYWOOD 28, CALIFORNIA

AN EVEREST RECORDS PRODUCTION



COUNTERPOINT/ESOTERIC RECORDS

SIDE 2

CPT-522-B

Roger

SESSIONS

Recorded in St. Paul's Chapel, Columbia University

1. CHORALE (No. 1)

THREE CHORALE PRELUDES

2. Adagio
3. Largo
4. Ben ritmato

MARILYN MASON, Organist

COUNTERPOINT RECORDS/ESOTERIC RECORDS: 1313 NORTH VINE STREET • HOLLYWOOD 28, CALIFORNIA


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
MORT LINDSEY
(Organ)
DLP 3027
SIDE 1
M-9070
1. TIGER RAG (Sbarbaro-Edwards) (Ragas-Shields) (LaRocca-Decosta)
2. SIOUX CITY SUE (Ray Freedman-Dick Thomas)
3. MOONLIGHT SERENADE (Glenn Miller-Mitchell Parish)
4. DARDENELLA (Black-Fisher-Bernard)
5. SIBONEY (Lecuona-Morse)
6. MAKIN' WHOOPEE (Donaldson-Kahn)
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ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
MORT LINDSEY
(Organ)
DLP 3027
SIDE 2
M-9071
1. WALTZ OF THE ROSES (N. Golette)
2. HAWAIIAN WAR CHANT (Leleiohaku-Noble-Freed)
3. SENTIMENTAL RHAPSODY (Alfred Newman)
4. DOT AND DASH BOOGIE (Mort Lindsey)
5. DOODLE DOO DOO (Stitzel-Kassel)
6. TOGETHER (Desylva-Brown-Henderson)
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Disc One


Disc Two


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Iraq, Saddam Hussein, and the Prophetic Word

by Marvin Rosenthal

Tape 1



C1238

Zion's Hope

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Iraq, Saddam Hussein, and the Prophetic Word
by Marvin Rosenthal

Tape 2



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Zion's Hope

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Jonathan Impett & The Clarion
Ensemble
on original instruments
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Side Effect

1. Definition :52
2. Keep That Same Old Feeling 4:28
   With Rap by "Def-Jef"
3. Put That Thang On Me 3:29
4. I Love You 4:49
5. We Belong Together 5:08
6. Just To Make You Happy 3:53
7. I Gave To You 6:16
8. Doo Wa Ditty On The Dance Floor 5:19
9. You Wanted Sex 3:33
10. You're Too Good To Be True 4:58
11. Dreaming 4:35
12. Stay In Love 4:12

Produced by:
Augie Johnson
Mac McCain
Exec. Producer
Scoville Walker

"N" Effect

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FLUTE COLLECTION
Stephen Preston — flutes
Lucy Carolan — keyboards
on original instruments
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